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BEAUX-ARTS INSTITUTE OF DESIGN

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The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

MURAL DECORATION—PROGRAM II "THE DECORATION OF A GYMNASIUM"

In awarding the medals the Jury felt that the winning competitors had best recognized the requirements of the problem and were most ingenious in surmounting its difficulties. Their designs were suitable in character for the purpose of the room and well adapted in position and scale to the space to be decorated, complying with the limitations of material in which the frieze was to be executed.

The use of cork, linoleum and ceramic tile, as well as the close juxtaposition of the decoration to the spectators gallery, excluded naturalistic color, drawing, excessive foreshortening or the atmospheric approach; consequently, many ably-executed designs were eliminated for what was considered a fundamental fault in parti. Several competitors ignored in their designs the fact that the two doorways encroached on the space to be decorated. In general, a restrained color arrangement and a simplified though effective type of design, were thought more appropriate for a gymnasium than an overly detailed or monumental scheme of decoration.

It is advisable for competitors to read carefully the requirements and specifications of each problem and to observe them in their designs as in several cases liberties were taken not only with the definitely indicated colors but also with the actual area to be decorated as well as the construction and lighting of the room.

The John Herron Art School is to be particularly commended for the excellence of its showing in the competition.

R. A. RATHBONE, New Haven, Conn.

SECOND ANALYTIQUE

"A WELLHEAD"

The Jury for the Second Analytique felt that this was a very difficult problem and it was perhaps because of this, that the drawings were slightly inferior in comparison to the general run of analytique work.

When a program reads: "a sluice or gargoyle at the level of the top of the curb, etc.", "the height of the columns from the top of the curb to the top of their capitals shall be ten feet", can this be interpreted to mean that the columns are to be placed on the ground with a vase placed between them, having a sluice or gargoyle at its curb? Because of this the Jury considered giving about 75% of the Analytiques H. C. for not following the program. On second thoughts, the Jury, feeling that analytique students were beginners, this motion was withdrawn. Hereafter read your program. If a man wants a house built, you don't build him a bank.

The important criticisms of the Jury are as follows: 1—When ornament, a sculptural group, iron work, etc., are placed upon an entablature they should be raised upon a base of some kind, otherwise, in reality, they are not seen or are cut in half because of the projecting cornice. Study your analytiques in perspective. 2—In direct elevation the mouldings of a hexagon or octagon are not alike. The 45% projections are not equal to the direct projections. 3—When wrought iron work is used it should be structural, and not just decorative. When spanning two columns a truss of some sort must be used. 4—When large details are drawn, these details must also be drawn upon the structure proper. Perhaps upon working drawings one marks see detail B, but this does not apply to Analytiques. 5—Do not use large details that do not exist upon the structure proper. 6—In this Analytique the façade was the most important element on the sheet, not the details. Try to make the important element the center of interest of the sheet composition. 7—When a style is demanded, use the pure style, not the transitional periods of this style.

I include these criticisms of the Jury as I feel that the student should know exactly why his drawing was marked low or high. After all, composition, design and taste are the important elements of architecture, but mistakes destroy them.

CALEB HORNPOSTEL, New York, N. Y.

Attention of students is directed to the mandatory requirements for Analytique drawings as stated on page 9 of the Circular of Information for the Department of Architecture, regarding a half-inch unrendered border on *all* sides of the plan, section and elevation, as well as around the sheet itself.

That many students disregarded these requirements in whole or in part was evident at the judgment of this problem. Though the Jury was lenient at this judgment on this point, hereafter drawings which disregard these requirements will be placed Hors Concours.

In the program, a half-plan was called for only on the preliminary sketch, yet a number of students showed a half-plan on the rendu, in some cases only a quarter-plan or a fragment of the plan. In several instances half-sections, or cut sections showing only the cornice and the base, without a true relation of the column height, were shown. In one case a half of a section was shown on one side of the elevation and the other half on the opposite side of the elevation. Such practices are not only violations of the program but of the purpose of Analytique studies, and will not be accepted by the Department. The plan and section of an Analytique may be very simple, but they should be studied and carefully and seriously presented with the same amount of effort as is given to the elevation. If the plan and section of an Analytique are negligible factors of a program they are not required in the final.

Although the presentation of plan and section in line is permitted, a careful rendering is of much greater value both to explain the drawing and increase the knowledge of the student.

HORS CONCOURS JURY.

CLASS "B" II ESQUISSE-ESQUISSE

"AN ORPHANAGE"

The problem was essentially a plan problem, demanding the expression of the use of space. Presentation was, therefore, an important consideration, and the student who paid attention to the art of indication and of rendering demanded of the judges further observation of his parti. In this problem those who failed to present the requirements of the problem—land, water, roads and buildings in such a way that each held its place at first observation were discarded immediately.

The second feature of the problem which arrested the attention of the Jury was the scheme of arrangement of the land, water, roads and buildings; in other words, the parti. The title suggested informality, the cottages suggested absence of monumentality and the number of cottages recommended dissymmetry. Two partis received favorable consideration, one grouping the organs of operation together as are the vital organs of the human body; and the other, separating these organs according to the difference in their function relative to the life of the community.

The way in which the student had caught the spirit of the problem was another consideration. If he failed to express the essentials of the program: South exposure for the cottages; cottages between roadway and lake; similar treatment of cottages, his work was eliminated. The provision for nine cottages would indicate that a formal symmetrical plan was not desired. Similar use for each unit suggested keeping them in a group rather than splitting them, as many did, by placing the organs of operation in the center and the cot-

tages at either side. The nature of the use of the cottages demanded accessibility to the activities of daily life. The exposure of the cottages to give each the maximum advantage to the greatest number of rooms was deemed of importance and therefore, the scale of units and their disposition on the site became a vital consideration in making awards of merit.

ROLF W. BAUMAN, Princeton, N. J.

CLASS "B" II PROJET

"AN ATHLETICS BUILDING FOR A BOYS' SCHOOL"

The subject of this projet offered an interesting plan problem, possibly complicated a little by the numerous requirements demanded and the necessary segregation of the two schools one from another, and from the public, but one that gave the students an opportunity to study the simplification of planning. With this in mind the Jury gave due consideration in making the minor awards. A great many of the two hundred and forty projets rendered, showed that the students had gotten themselves hopelessly involved in a labyrinth of parallel corridors, overlapping stairs and other forced means of herding the school boys from one room to another, to such an extent that even the most elaborate system of varied colored arrows resorted to could not convince the Jury that the plan worked. The Jury were pleased to find some who had handled the problem in a direct simple manner keeping in mind that the building was for a school of 375 pupils.

It was generally felt that the elevations showed less study and inspiration than the plans, a point that was stressed when the "Hold" drawings were being judged, and as a result no First Mention Placed awards were given.

The First Mention design submitted by E. P. Foster, Jr., of Yale University, however, was particularly well handled in elevation, possibly a little heavy in scholastic Gothic, but it had more of the character suggested by the program. His plan was simple but the Jury questioned the advisability of placing the squash courts below ground and noted the lack of appropriate washing facilities close to the swimming pool.

The projet submitted by F. V. Traynor, of the University of Illinois, presented a very direct parti and was admirably studied from the point of view of access for students from locker room to play rooms, and likewise for the public to the various galleries.

The projet submitted by M. J. Skloot, of New York University, showed an extremely interesting expression of openness in plan. The major spaces seemed full of light and air and one felt that they were directly connected with the surrounding play fields. However, this projet lost somewhat by being perhaps too monumental, particularly in elevation. The Jury found it difficult to justify the extensive space in the basement for circulation. Nevertheless this projet was well above the Mention standard.

The designs of S. R. Anshen, University of Pennsylvania, and J. T. Guy, of Cleveland School of Architecture, were extremely compact in plan and showed serious study. They offered possibly the best parti presented. The relative location of the locker rooms to pool, court and gymnasium left the minimum circulation and the arrangement of access to the pool from the two locker rooms was direct and well worked out.

Another outstanding projet of this parti was that of H. C. Hill, of the University of Pennsylvania. He placed the court, however, on the main axis which resulted in a more pleasing composition, the poche was well handled. A fault that the Jury could not overlook was the location of the galleries at the end of the pool rather than at the side. The Jury felt, too, that the access to the court galleries of the last three projets discussed, was scarcely adequate.

The projet submitted by K. S. Helmstaedter, of Carnegie Institute of Technology, was simple in plan but did not have the circulation worked out as conveniently as the others. The Jury questioned the advisability or necessity of two entrances leading to the same Trophy Hall, and the use of the ends of the play court as circulation, also having the play court entirely enclosed with only top-light, seemed a pity. However, the elevation was thought interesting and decidedly more in scale with the program than some of the other more monumental designs.

The projets that received First Mention were well above standard and showed a serious study in planning and presentation. They represent work of which the students may well be proud.

The Jury was unnecessarily lenient in allowing drawings lacking the required borders between plan and elevation and section to remain in the competition.

ALEXANDER P. MORGAN, New York, N. Y.

CLASS "A" II ESQUISSE-ESQUISSE

"AN ELEVATOR BETWEEN TWO STREETS"

For the most part, the designs submitted were purely functional showing a rectangular shaft 100 feet high enclosing the elevators with waiting space at the top and bottom, including certain other specified items.

As the program was broad in its requirements the Jury regretted that only a few students gave opportunity for play of imagination beyond the fixed conditions specified. While stairs were not called for, they might well prove a practical addition which few students took advantage of.

For the most part these permitted the enlargement of the shaft beyond the sectional area necessary for the two 8 x 8-foot elevators, thus improving somewhat the proportion of the shaft. Some introduced openings in the shaft which relieved its monotony.

Economy in a project of this kind would probably dictate the use of steel. There were a few designs of this character, but none worthy of reproduction. H. D. Kensit, San Francisco Architectural Club, was the only one of this character to receive a Half Mention.

The Jury awarded eight Half Mentions and two Mentions. H. D. Kienzlen, "T" Square Club of Philadelphia, presented an interesting and dignified solution of the problem. There was, however, too much unassigned space in his elevator shaft.

O. F. Larson, Jr., Princeton University, showed a solution pure'y functional but exceedingly well worked out and carefully rendered. The same may be said of the presentation of M. Orr, Architectural Sketch Club of Chicago, Atelier Nelson.

A number of the esquisses were not carefully indicated and the Jury suggested that in the future esquisse problems should have sections and plans called for clearly shown, in order that the student shall receive justice and leave nothing in doubt as to his intention. The Jury felt a tendency on the part of many designs to appear too top heavy. Few seemed to have taken advantage of the possibility of making a waiting room on the bridge from the upper level street to the shaft. It is suggested that students be more observing in the use of those appliances in buildings which might well come under their frequent observation.

The Jury felt that while most of the problems were of a simple straightforward solution, the opportunity available for liberal use of imagination was rather lost.

Of the two designs published, one, the semi-circular scheme by J. Seppanen, University of Minnesota, shows imagination in its interesting form and a liberal use of certain structural ideas which might well be both functional and decorative.

The other Mention by R. S. Albrecht, University of Pennsylvania, suggests the placing of the shaft in an angle of the rock. He assumes that a certain condition exists which gives good reason for the irregular solution of the problem. Functionally, it would appear to serve every purpose required by the program. The sections, however, might have been shown more clearly.

ETHAN ALLEN DENNISON, New York, N. Y.

DISCUSSIONS ON COMING PROBLEMS

CLASS "A" IV PROJET—"CITY HISTORY MUSEUMS"

The purpose of a City Museum is to conserve the authentic records of the past and to present them so as to give a clear picture of the history of the city. It should give a vivid idea of how life was lived and of the economic and political foundations on which the social life was based.

The problem of a museum is to choose and arrange collections so as to serve best the different functions of scientific organization and conservation of objects and their human use for enjoyment and education. It should not have the appearance of an antique shop, nor of an unrelated collection of discarded curios. A museum is not a storehouse: the collection, the care, the orderly arrangement of objects are functions that are only of value in so far as they serve the main purpose. In the case of an history museum it should tell the tale of the past vividly and clearly.

In doing so it appeals to the casual visitor and to students in different ways. In most existing museums exhibits are shown in a manner that serves neither of these groups adequately. To meet their different needs the collections should be divided into two divisions, each of which should be presented differently. The casual visitor seeks appreciative acquaintance; the student comes for understanding. The former gets most if he is offered but a limited number of the choicest objects each placed in a harmonious setting as part of the picture of the past. The essential object of the public display is to appeal to the emotions and through them to understanding. The student needs a comprehensive view of all the material that may be related to his studies and facilities for research and comparison.

The public museum should be selective, the student's museum comprehensive.

The public galleries should show a limited number of the museum's choicest possessions arranged to tell the story of the period of history of which they were an incidental part. In an art museum the essential purpose is the display of the individual quality of an object; in an historical museum the exhibit serves best when it is arranged with other objects as part of a picture of the past. Most objects should be shown as parts of related groups.

Authentic rooms form the most congenial setting for display in historical museums. Period rooms have been thus used abroad, particularly in Germany and Switzerland. In America authentic interiors serve as a background for pictures and other exhibits in the art museums of Boston, Philadelphia and New York. Although period rooms may not always be the best place to bring out the individual quality of paintings or other objects, they are ideal settings for an historical museum where the general ensemble is more important than the detail. However, this method of display cannot always be used because the supply of good old interiors is limited and many of them should not be moved from their original location.

Group arrangement of objects is another way of harmonious, sympathetic presentation. These should be arranged so as to enhance the historical and artistic quality of each object and their relation to each other. The exhibits should have an emotional as well as an informative appeal.

Past events can be vividly portrayed by the exhibition of miniature models, as well as photographs, etchings and other illustrations. The economic background and causes of the social history should be indicated so as to bring them in direct relation to the picture of the life of each period. This can be done by the use of graphs. All of these can be placed in corridors or small connecting rooms between the main exhibition rooms. Moving pictures should be used as a further means of explaining the exhibits and connecting them with the time and events of the past.

Arrangement of Public Exhibition Rooms.

Most museums have been planned to route a visitor so that he will systematically pass in review all the collections. As a result the principal sensation of most visitors as they leave a museum is that of fatigue and boredom.

In a museum of any size, if the public is to be given enjoyable appreciation, the collections should be divided into a number of small divisions. Each should contain no more than the most casual visitor will want to visit at one time. He should be able to see as little or as much as he wants. The museum should be planned so that he has direct access to each division without going through other collections.

The arrangement of galleries should be such that any one or more rooms can be closed off while being rearranged without stopping circulation to other rooms.

Visitors should have an opportunity, from time to time, to look out upon, and, if possible, to visit gardens and courts. The sight of natural green is the best antidote to museum fatigue which is mainly the result of seeing an endless assortment of inanimate objects. The gardens should form an integral part of the museum display by exhibiting the characteristic landscape arrangements of historical periods.

The study collections should be as comprehensive as possible and should be arranged to facilitate research and comparison.

The student as well as the designer, the draftsman, the connoisseur and the critic should have easy access to all that a museum possesses. No object should be kept in a dark or inaccessible storeroom. The artisan and student, the manufacturer and collector should find assembled in one place an organized collection of all the authentic works which are not displayed in the public galleries, as well as reference photographs and books. They should have the same opportunity for unmolested, orderly study as they have in a library. The material in the study collection is working material. It is much more important that it be easily accessible than that it be attractively displayed.

The public galleries should be arranged chronologically: the study collections should be organized by subjects. The special collections may deal with a great variety of subjects relating to the city's history. They may show the development of the various arts and crafts, furniture, silverware, pottery, dresses, etc.; the theatre, literature, music; the influence of the natural resources of the region on the development of the industry and commerce of the city; the history of transportation, of lighting, of water supply, of parks. Other special collections may deal with the growth of the city economically, socially and physically; its external appearance at various periods—city planning, landscaping, interior decoration. There may be special rooms devoted to a single historical event or character.

Each of these collections will require a different type of housing. It is essential that each be arranged so that all objects shall be easily accessible and properly lighted.

This portion of the museum is also a reserve collection; it provides a reservoir from which fine works can be moved to public galleries.

For those who are doing special research work there should be a limited number of private study rooms and workshops. There should also be a few small meeting rooms where groups interested in any special phase of the city's past may gather as in a club to discuss or exhibit their private collections and studies.

The study collections should be open to all. But they should be located so that the casual visitor is not forced or tempted to pass through them unless he wishes to study or to seek further understanding of what he has seen in the public galleries.

Entrances.

Entrance to a museum should be at two and only two localities; one for the public, the other for service. This is so that there may be complete surveillance of all who enter or leave the building in such a way as to prevent theft.

1. *The public entrance* should be used by both the general public and students. It should enter into a vestibule from which there should be easy access to all parts of the museum.

Where there is an auditorium or lecture room which is used at hours when the museum is closed, an additional entrance will be required. In this case great care should be taken to completely cut off all access from the auditorium to the museum galleries.

2. *The service entrance* gives access to employees and for the delivery of goods. These require separate doors but should be under the surveillance of one guardian. They should, if possible, be visible from the superintendent's office.

Services.

Every museum requires many services most of which are unseen by the public and too often forgotten or neglected by the architect in the original design of the building. They generally must be added later in a wasteful manner and in an illogical location. All these services should form an integral part of the design of a museum that is to function efficiently.

There are three types of services: these have to do with—1, exhibition of objects, 2, housekeeping (employees), and 3, the public. These are all directly under the supervision of the superintendent. His office should be placed so as to be accessible to as many of them as possible.

Services connected with exhibition objects.

1. *Receiving room* should be directly accessible to delivery road. The delivery room should be large enough for the entrance of large objects. The elevator, which should be closely accessible, must also be large, at least 9 by 9 feet.

2. *Examination room* where new objects are examined by curators, directors, or board. It should be easily accessible to their offices. Examination in a small museum may be part of receiving or temporary storage room, but it is much more convenient and efficient to have a separate and well lighted room for the purpose. It should be convenient to:

3. *Photography studio* and

4. *Cataloging and labeling department.*

5. *Shops* for repair of objects and manufacturing of show cases, pedestals, etc. In a large museum there may be shops for carpentry, upholstery, painting, and sometimes metal work, etc.

6. *Temporary storage room* where new accessories may be held until they can be placed in galleries. This should be large enough to hold large objects or a complete period room.

7. *Storeroom* for materials used in shops as well as offices throughout the building.

All of these should be located in relation to each other and to the other portions of the museum so as to facilitate easy and speedy routing of goods with minimum energy and distance in transportation.

Housekeeping services.

1. *Employees' locker room* with washroom or shower baths connected. Should be close to service entrance.

2. *Employees' toilets.*

3. *Employees' rest room* and restaurant.

4. *Sinks and storage closets* for brooms, etc.; plenty of these at various parts of building.

5. *Heating and ventilating and humidification plants.*

Where there is adequate natural light, most of the above services can be placed in the basement.

Services for general public and students.

1. *Information desk* in entrance vestibule.

2. *Sale of books and pamphlets.* This may be at Information Desk. It should be in or adjacent to entrance vestibule.

3. *Coat room*, also in or close to vestibule.

4. *Toilets*, sometimes with lounge rooms for resting or smoking, probably in basement.

5. *Restaurant.* This is a great convenience particularly in a large museum or when the museum is at a distance from other restaurants. It should be made a place of enjoyable relaxation and, if possible, should open out on a garden or court. It should not be an afterthought placed in a dark, inaccessible part of the cellar.

6. *Auditorium and lecture rooms.* Size and number will depend on size of museum. The lecture rooms, if there are more than one, might be decentralized so as to be convenient to the office of the curators of special collections. These should be equipped for the use of movies. Conference rooms with special libraries and arrangements for informal gatherings around a table or fireplace may be used for small gatherings of students.

If the auditorium or lecture rooms are to be used when the rest of the museum is closed, entrance should be possible directly from outside or from the vestibule, when the vestibule can be cut off from the rest of the museum.

Offices are required for:

1. *Director*, with reception and secretary's room.

2. *Board room.*

3. *Administration, secretarial, and bookkeeping.*

4. *Editing and sometimes printing of catalogues, pamphlets, etc.*

As the public can secure general information at the information desk near the entrance, these offices need not be placed in a prominent public location. But they should be accessible to those who have business with officers.

Curator's offices and studies should be near the collections which are under their care.

A growing, flexible museum.

A good museum cannot be static. It is a growing, living organization. It is never complete. It should be planned to facilitate growth. There will be the constant need or rearrangement to take care of new accessions and to place them in orderly and logical relation to the existing collections. In an historical museum that is to last there is special need of space for growth and for additional building to care for those objects that will tell the history of what is now the future.

CLARENCE S. STEIN, New York, N. Y.

CLASS "B" V PROJET—"AN ISLAND MEMORIAL"

When the Committee on Education asked me to write something about this problem they gave me a copy of the program. It begins with three words: "An Island Memorial"—and instantly my imagination leaped faster and farther than my eyes, and dreams of magnificence and grandeur began to drift before that inner vision which must be stimulated if anything like creation is to ensue.

I saw an island of great dimension—pinnacles of rock soaring skyward—stupendous cliffs dropping sheer from the clouds that hid their tops to the water level—compositions like Bödclin's "Island of the Dead"—clustered cypresses and writhen, immemorial olive trees—magnificent landing places with breath-taking staircases—sometimes the Memorial itself crowning the summit of the island, sometimes at water level, sometimes tall and aspiring, sometimes low and spreading—and then! after this instant of dreaming (and a lot of dreaming can be done in an instant) I read on:

The island, unpretentious in size, is a secluded spot of rare beauty for rest and refreshment, and is easily accessible to canoeists and boating parties.

Now, this is a common experience in all competitions. The actual conditions of the program in detail always modify materially the dreams evoked by the mere announcement of the subject. And part of our problem is to retain and convey some measure of the grandeur and the beauty of the vision—and first to console us comes the thought that grandeur and beauty do not necessarily reside in great size! Even though an island be small, it is possible to make a composition which shall be notable, and beautiful by proportion, scale, character and simplicity.

Simplicity! Simplicity is not bareness, nor aridity, cold, stark and harsh. The school of design that call themselves “modernists” and their work “modernistic” have built you a lot of full-size models, in brick and stone, in the past five years of just what to avoid. One supposes they were trying for simplicity, but succeeded in being merely hard and mechanical, with no least suggestion of humanity in either the major or the minor forms. Nor is there the least individuality in their work. The Modernist plumes himself whether in architecture, painting, sculpture or literature, upon individuality—individuality is part of the blurb he feeds his public on—but all he succeeds in doing is to obliterate every trace of individuality from what he does. Anything this “school” does might have been done by anyone or any one of them. Time was when a man could walk through this town of New York and say “That is by McKim, Mead and White”, “That’s Carrere and Hastings, or so and so.” But not now! The prophets of individualism have killed individuality. If you have a mind that is in essence individual it will show in your work—don’t try for it—if it’s there it will show.

Simplicity does not mean leaving off every bit of light and shade that would relieve stark masses.

Character will result from fine proportion, which includes also the area and disproportion of your blacks, whites and greys. It is not a thing consciously to strive for—it is a thing which, like individuality, comes through proportion and scale; sometimes not at all through simplicity but the reverse. As to scale, remember that islands may be large or small and that in either case human beings six feet high and under will frequent it and buy ginger pop and chewing gum.

Be not misled into undue grandeur of landscape treatment by the statement that the island “will be developed into a landscaped approach to the Memorial.” There is more in the word “scale” than in its relation to relative size of things. There is a scale of grandeur as well. And in a place of resort by canoeists, remember that canoeists travel in pairs, and that too imposing a landscape treatment might not provide desirable nooks for necking.

Try to make a composition that if it were executed from the designs of someone else, and you were to visit it, would make you say “This is perfectly swell! What bully character and scale! How right it is for all its purposes! How beautiful it all is! And what a lot of common sense the bird who did it must have!”

H. VAN BUREN MAGONIGLE, New York, N. Y.

CLASS “A” IV ESQUISSE-ESQUISSE—“A CATHOLIC CHAPEL IN A SMALL AND POOR COMMUNITY”

In the poorer communities the artistic possibilities of the small Chapel, calling for a simple building well organized in plan and expressed in a dignified way both in elevation and section, have been somewhat overlooked. The small church is essentially difficult to do, for it should express itself as an ecclesiastical edifice and yet be devoid of the usual churchly features—transepts, towers, splayed doorways, etc. It should be humble and in the very reticence of the design lies its chief difficulty.

Well designed small churches are not altogether uncommon but they are found mostly in wealthier communities or, perhaps, represent the type known as the Memorial Church, usually erected by wealthy donors and found in the high grade suburban areas of large cities and in smaller cities and towns which have well-to-do populations.

The problem of the chapel for the poor district is the design of an edifice of substantial character such as would have the religious quality its utility demands and such as would harmonize with the neighborhood. Whether treated in a free adaptation of some historic style or frankly done in “no style” totally without affectation is not so important as that the plan be good. The building should function efficiently. It must have good proportions externally and internally and the coordination of exterior with interior in any church problem is difficult. Although stone is the material most frequently associated with church buildings—the feeling today is that other materials, i.e., stone, brick, concrete, etc., skillfully handled have sufficient nobility. The aim is to give distinction and significance to whatever composition of elements is devised. The finer results will possess scale, character, etc., the usual attributes that are sought in all architectural compositions.

The Catholic Chapel is used daily and frequently throughout each day and for evening devotions. Economy of space is suggested, as the cost of upkeep is reduced thereby. A small church seats about 200—the choir, sanctuary, sacristies, etc., are usual items. The “basilica” plan has equal merit with the radiate plan. It is far better to consult the historic past than to endeavor to find a recent example of the projet and attempt to adapt it to the program, for the problem is one of design, the careful consideration of the elements, and their expression in an interesting ensemble.

FRED. V. MURPHY, Washington, D. C.

OFFICIAL NOTIFICATION OF AWARDS

DEPARTMENT OF MURAL DECORATION

Judgment of December 18, 1933

PROGRAM II

"THE DECORATION OF A GYMNASIUM"

A new gymnasium in a suburban private school is to receive special decorative treatment. The plan and sections of this gymnasium are given on the accompanying drawing, together with dimensions.

The spectators galleries are placed along both side walls and are reached by doors in the walls as shown on the drawing. The decorative frieze, which is the subject of this program, is also located along the side walls above a dado back of the highest row of seats. The frieze will be intercepted by the heads of the doors.

The gymnasium is lighted by means of skylights between the concrete trusses and artificial light is disposed as shown. The floor of the gymnasium is maple; the ceiling is plastered and painted white; the parapet around the playing floor is finished with plain dark red terra cotta wall linoleum. The benches of the galleries and the dado behind them are grey. The color of the decorative frieze, the colors of accessory elements and the color and texture of the wall above are all optional.

The decorative frieze will be executed in wall linoleum, cork, ceramic tile or other appropriate wall material.

JURY OF AWARD: Donald A. Fletcher, Hildreth Meiere, John C. B. Moore, Ernest Peixotto, Austin Purves, Winold Reiss, Eugene G. Steinhof, Richard A. Rathbone, Harold D. Way.

NUMBER OF DRAWINGS SUBMITTED: 74.

AWARDS

BEAUX-ARTS ATELIER:

SECOND MEDAL: C. C. Dean.

FIRST MENTION: M. Kroll, A. M. Thorley.

MENTION: L. G. Orme.

CORNELL UNIVERSITY:

NO AWARD: 6.

HORS CONCOURS: E. Knoblowitz.

JOHN HERRON ART INSTITUTE:

FIRST MEDAL: V. V. Anderson, M. F. Simon.

FIRST MENTION: G. T. Adams.

MENTION: E. G. Pelz, W. H. Hunt.

NO AWARD: 4.

LEONARDO DA VINCI ATELIER:

FIRST MENTION: E. Genovese.

NO AWARD: 5.

NATIONAL ACADEMY OF DESIGN:

SECOND MEDAL: E. Castro.

MENTION: M. Sirota, H. Hawthorne.

NO AWARD: 9.

YALE UNIVERSITY:

SECOND MEDAL: E. St. L. Keenan.

FIRST MENTION: F. Farnham, C. Ferriter, J. D. Smith.

MENTION: P. C. Curtis, A. V. Fabry, R. J. McCormick, E. Nicholson, M. I. Whittaker.

NO AWARD: 26.

HORS CONCOURS: L. V. Haber.

DEPARTMENT OF ARCHITECTURE

Judgment of December 19, 1933

SECOND ANALYTIQUE

"A WELLHEAD"

The subject of this problem is inspired by the beautiful examples that have descended to us from the early Italian Renaissance and by the later developments in formal garden architecture. The well itself will be situated at the intersection of two paths and its water, fed by sub-surface infiltration from higher ground, will be used for watering the flower beds adjacent to it.

There shall be a pulley, chain and bucket, with a sluice or gargyle at the level of the top of the curb, the pulley supported by two Renaissance columns of classic proportions and a cross-piece either of stone (possibly in the shape of an entablature), or by ornamental wrought iron work. The height of the columns from the top of the curb to the top of their capitals shall be ten feet, the diameter of the well and the height of the lintel, its ornaments or of the iron work to be designed in proportion to them.

JURY OF AWARD: C. W. Beeston, Alfred Busselle, Jr., Howard Chapman, Donald A. Fletcher, John M. Gates, Caleb Hornbostel, A. Musgrave Hyde, Joseph McGuire, John L. Mills, Samuel R. Moore, John Van Pelt, Marcel Villanueva, Leonard B. Wamnes.

NUMBER OF DRAWINGS SUBMITTED: 172.

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION PLACED: J. K. Hess.

FIRST MENTION: R. Bright, J. R. Culler, A. Thomssen.

MENTION: S. W. Akerman, N. J. Bell, G. W. Brown, R. M. Dewhurst, J. M. Frymire, C. G. Gable, W. F. Garrity, W. A. Haller, J. B. Hughes, R. O. Medicus, J. B. Ray, L. W. Reid, J. W. Rosst, J. W. Spatz, W. L. Wurmb.

HALF MENTION: E. A. Avner, F. J. Cechvala, H. T. Elden, J. A. Grove, R. B. Hurst, B. Leuin, A. R. Ruprecht, F. C. Snyder, D. C. Tavano, J. Tracht.

NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: J. Cardenal, J. D'Onofrio.

HALF MENTION: A. O. Goenner, W. Woodville.

NO AWARD: 6.

CHICAGO TECHNICAL COLLEGE:

MENTION: C. J. Nowakowski.

NO AWARD: 5.

HORS CONCOURS: D. Wilkin.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: L. J. Tango.

NO AWARD: 1.

ATELIER DENVER:

NO AWARD: 1.

ATELIER ESCHWEILER-MILWAUKEE:

NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: R. C. Robert, A. N. Robinson, Jr.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: F. A. Bielak.

HALF MENTION: E. W. Kopp, A. R. Szabo, J. Terstenyak.

JOHN TARLETON AGRICULTURAL COLLEGE:

OPTION II

NO AWARD: 2.

ATELIER LICHT:

FIRST MENTION PLACED: R. H. Licht.

HORS CONCOURS: W. Miller.

ATELIER LOS ANGELES:

NO AWARD: 1.

MARYLAND INSTITUTE ATELIER:

HALF MENTION: C. Andrathy, G. A. Cruse.

MANHATTAN COLLEGE:

MENTION: C. Sullivan.

HALF MENTION: A. Calandro, C. Molineaux, T. O'Connor, R. D. Romanello.

NO AWARD: 14.

HORS CONCOURS: N. Senesey.

ARCHL. SKETCH CLUB, CHICAGO, ATELIER NELSON:

NO AWARD: 1.

ATELIER NEWARK:

NO AWARD: 1.

NEW YORK UNIVERSITY:

FIRST MENTION PLACED: H. C. Litwack.

MENTION: N. J. Margolis.

HALF MENTION: B. Librett, M. Ross, L. Siegel, J. Unger.

NO AWARD: 3.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: W. W. Caudill, E. B. Gamble, C. F. Mooney.

HALF MENTION: B. A. Bond, B. R. Davis, W. Dolezal, R. Dryden, F. Walker.

NO AWARD: 1.

ATELIER RECTAGON OF BUFFALO:

NO AWARD: 1.

SAN FRANCISCO ARCHITECTURAL CLUB:

HALF MENTION: A. W. Kahn, F. W. Trabucco.

NO AWARD: 1.

HORS CONCOURS: C. A. Tantau, Jr.

ATELIER THIRTEEN:

NO AWARD: 2.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

HALF MENTION: J. N. Milask.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: S. H. Bean, A. Hennighausen.

MENTION: W. H. Cohen, S. S. Hackett, H. H. Meinberg, W. Silberberg, A. R. Williams, D. J. Yachik.

HALF MENTION: J. E. Baker, T. Danahy, P. Ettington, C. R. Foley, A. W. Franzen, B. E. Freitag, J. Hauronic, T. Q. Hoffman, A. J. Ignelzi, A. Lasswith, R. Kreml, V. J. Miller,

K. Onodera, E. S. Stepanienko, J. S. Winbigler.

NO AWARD: 7.

UNIVERSITY OF NOTRE DAME:

MENTION: A. VanNamee.

HALF MENTION: G. A. Beltemacchi, M. Hertel, F. S. McNeill, J. Murphy, J. N. Ott, C. Palmer.

NO AWARD: 12.

YALE UNIVERSITY:

OPTION II

NO AWARD: 6.

UNAFFILIATED:

COLLEGE STATION, TEXAS:

NO AWARD: 1.

INDIANAPOLIS, INDIANA:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

FIRST MENTION PLACED: M. J. Lill.

NO AWARD: 1.

DEPARTMENT OF ARCHITECTURE

Judgment of December 19, 1933

CLASS "B" II ESQUISSE-ESQUISSE

"AN ORPHANAGE"

In the country-side near a large city on a site overlooking a lake to the South, is to be built an orphanage for 100 girls, between the ages of 6 and 16. In conformity with modern thought these children will be housed in individual cottages, 10 or 15 children of varying ages being assigned to each cottage, placed under the jurisdiction of a house-mother so that normal family life will be simulated as much as possible. There are no servants in the houses although they are available for the maintenance of lawns, the heavier laundry work, etc. The problem of traffic for delivery, etc. should be given careful consideration placing cottages so that playing children will be least endangered by automobiles.

Requirements:

- A. Nine cottages, each with its own playground for the younger children; grass tennis court, and wading pool.
- B. Central administrative building containing 6 offices.
- C. Central store where the children will go to purchase grocery supplies and simpler articles of clothing.
- D. A service building comprising a laundry and a garage for 6 machines which are used about the place for hauling and to meet the suburban trains when children or house-mothers have occasion to go into town. This garage will not serve the individual needs of each cottage which will have its own one-car garage.
- E. School for the attendance of children up to High School age. In connection with the school should be adequate playgrounds and a yard for pets ranging from ponies to rabbits.

F. Gymnasium with outdoor swimming pool.

JURY OF AWARD: Rolf W. Bauhan, William F. Beekman, Archibald M. Brown, A. Bussell, Jr., John M. Gates, Howard Greenley, F. Burrall Hoffman, Frederick R. King.

NUMBER OF DRAWINGS SUBMITTED: 223.

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: H. Flyer, S. S. Granger.

HALF MENTION: R. E. Esbensen, M. C. Forsyth, L. O. Johnson, G. L. Kvapil, A. J. Rosen.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: W. Landsberg.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: B. T. Rome.

HALF MENTION: J. C. Cardenal, E. A. Daly.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.

HALF MENTION: E. M. Hodgman, W. L. Kubach.

ATELIER DENVER:

HALF MENTION: A. V. Hoyer.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: J. J. Croft.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: A. R. Szabo.

ARCHL. SKETCH CLUB, CHICAGO, ATELIER NELSON:

HALF MENTION: D. W. Klibanow.

NEW YORK UNIVERSITY:

MENTION: C. Sanfilippo.

HALF MENTION: A. H. Fiedler.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: G. H. Kanady.

HALF MENTION: T. F. Holifield.

PRINCETON UNIVERSITY:

MENTION: M. C. Branch, Jr.

HALF MENTION: R. A. Bowers, J. M. Dickey, J. R. Moreland, Jr.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

HALF MENTION: P. J. D'Entremont, T. McDowell.

ATELIER THIRTEEN:

MENTION: I. E. Horsey.

UNIVERSITY OF ILLINOIS:

HALF MENTION: L. B. Arenson, B. B. Kohn.

UNIVERSITY OF NOTRE DAME:

MENTION: G. T. Rank, A. J. Wackerman, R. M. Christensen, A. W. Kellogg, H. L. Kohlman.

HALF MENTION: I. Sandmeier, C. F. Sausville, O. J. Chayie, M. F. Gaul, A. C. Hackenbruch, M. Hertel, H. J. Humbrecht, F. R. Kellogg, F. L. Lavengood, W. L. Newberry, J. R. Newbold.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: G. H. Schlosser.

YALE UNIVERSITY:

MENTION: A. D. Mackintosh, W. H. Van Ben-schoten.

HALF MENTION: L. A. Dean, A. Towne.

UNAFFILIATED:

INDIANAPOLIS, INDIANA:

HALF MENTION: F. E. Schroeder.

DEPARTMENT OF ARCHITECTURE

Judgment of December 26, 1933

CLASS "B" II PROJET

"AN ATHLETIC BUILDING FOR A BOYS' SCHOOL"

Purpose—To house the indoor athletic activities of an upper school of 250 students and a lower school of 125 students where common use will be made of play court, gymnasium, and pool.

Site—Level and unrestricted, situated between the play fields of the two schools.

Requirements—

- A. A play court approximately 80' x 120' where basket ball and general games will be played and where athletic exhibitions will be held overlooked by
- B. Grandstand for 250 spectators approached from
- C. Entrance Trophy Hall which shall provide the general entrance to the building for students and which will be supplemented by other minor entrances from the play fields direct to locker rooms.
- D. Separate locker rooms, showers, etc. for each school. It should be borne in mind that these locker rooms must accommodate practically the entire student body at one time.
- E. Gymnasium about 45' x 70' for class and apparatus work having two small offices, a first aid room and a storage room, adjacent.
- F. Swimming pool 30' x 75' with provision made for the accommodation of some 100 spectators.
- G. Minor sports room 18' x 35' for boxing and fencing.
- H. Three squash courts 18' x 35'.

JURY OF AWARD: W. Pope Barney, Ethan Allen Dennison, James Gambaro, A. Musgrave Hyde, Alexander P. Morgan, John C. B. Moore, Carl L. Otto, R. K. Posey, Robert I. Powell, Peter Schladermundt, Eldredge Snyder, Arthur A. Stoughton, Otto Teegen, Marcel Villanueva, Harry Leslie Walker, Leonard B. Wamnes. Representatives—James P. Metheny, University of Pennsylvania, John E. Miller, University of Notre Dame, Arthur Rigolo, University of Illinois.

NUMBER OF DRAWINGS SUBMITTED: 254.

AWARDS

ARCHITECTURAL GUILD:

MENTION: W. G. Sullivan.

HALF MENTION: C. H. Burchard.

NO AWARD: 2.

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: L. H. Mayfield.

HALF MENTION: B. N. Gibson, M. Grossman, L. O. Johnson, G. L. Kvapil, L. G. Preist, C. Siegel, J. F. Matanock.

NO AWARD: 7.

BEACON HILL SCHOOL OF DESIGN:

NO AWARD: 3.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: L. C. Brierly, K. S. Helmstaedter.

MENTION: J. L. Divvens, H. W. Johe, N. L. Maczkov, G. A. Milono, G. E. Porter.

HALF MENTION: R. Beatty, R. B. Benn, J. I. Calvert, W. S. Carlson, S. D. Cooper, W. P. Hart, G. E. Hoffman, W. B. Kluz, W. Landsberg, M. Leavitt, S. J. Linton, E. J. Mackey, B. J. Marlier, J. S. McKenzie, W. B. Miller, E. G. Rigg, K. B. Schock.

NO AWARD: 5.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: J. E. Dundin, P. Otto, T. A. Pope.

NO AWARD: 7.

CHICAGO TECHNICAL COLLEGE:

HALF MENTION: W. W. Jenkins, H. Nelson.

NO AWARD: 8.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.

FIRST MENTION: J. T. Guy.

MENTION: J. H. Church, N. A. Mader.

HALF MENTION: P. K. Barnes, P. P. Dubaniewicz, R. A. Frieberger, E. M. Hodgman, L. J. Kachelein, W. L. Kubach, H. A. Tolerton.

NO AWARD: 7.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

MENTION: W. Volberg.

HALF MENTION: W. J. Konrady, O. Johnson.

NO AWARD: 3.

HORS CONCOURS: R. S. Vail.

ATELIER DENVER:

HALF MENTION: A. Hoyer.

NO AWARD: 1.

DREXEL EVENING SCHOOL:

MENTION: V. E. McGoldrick.

HALF MENTION: R. V. Favorite, L. M. Smith, C. F. Warburton.

HORS CONCOURS: G. F. Werner, Jr.

ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: E. T. Hansen.

GEORGIA SCHOOL OF TECHNOLOGY:

NO AWARD: 1.

HORS CONCOURS: J. J. Croft, Jr.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: G. W. Tammen.

HALF MENTION: L. Brooker.

NO AWARD: 3.

ATELIER LOS ANGELES:

MENTION: L. S. Miller.

HALF MENTION: B. C. Yager.

NO AWARD: 1.

MANHATTAN COLLEGE:

HALF MENTION: J. J. Brady, A. E. Cooney.

NO AWARD: 1.

ARCHL. SKETCH CLUB, CHICAGO, ATELIER NELSON:

MENTION: F. Sleeter.

HALF MENTION: F. L. Anway.

NO AWARD: 3.

ATELIER NEWARK:

HALF MENTION: A. A. Campedello.

NO AWARD: 2.

NEW YORK UNIVERSITY:

FIRST MENTION: M. J. Skloot.

MENTION: H. W. Neumann.

HALF MENTION: O. D. Escoffery, A. H. Fiedler, E. C. Miller, A. Novak, F. W. Schumann, M. J. Sergio, J. Lagstrom.

NO AWARD: 6.

OHIO STATE UNIVERSITY:

NO AWARD: 1.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

NO AWARD: 3.

HORS CONCOURS: T. F. Holifield.

ATELIER RECTAGON OF BUFFALO:

HALF MENTION: A. G. Baschnagel, H. W. Anderson, C. E. Donath.

NO AWARD: 5.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 2.

HORS CONCOURS: M. L. Gaidano.

ATELIER THIRTEEN:

HALF MENTION: I. E. Horsey.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

MENTION: P. D'Entremont.

NO AWARD: 3.

HORS CONCOURS: A. H. Borz, W. H. Robinhold, H. C. Forbes, Jr.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: F. V. Traynor.

MENTION: W. J. Bachman, J. M. Hunter, B. B. Kohn, K. Lane, E. F. H. Stoyke, J. W. Steinmann, L. Wayman.

HALF MENTION: W. M. Buchholz, W. B. Cohan, T. E. Eden, A. M. Goedde, A. B. Henning, C. F. Jost, S. M. Stoshitch.

NO AWARD: 5.

UNIVERSITY OF MISSOURI:

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

MENTION: R. M. Christensen.

HALF MENTION: J. J. Brust, E. J. Fitzmaurice, H. L. Kohlman, W. L. Newberry, G. T. Rank, I. E. Sandmeier.

NO AWARD: 17.

UNIVERSITY OF PENNSYLVANIA:

OPTION II

FIRST MENTION: S. R. Anshen, F. E. Dubel, H. C. Hill.

NO AWARD: 6.

UNIVERSITY OF VIRGINIA:

HALF MENTION: G. L. Baughan, G. C. Hunter, Jr., F. E. Johnson.

NO AWARD: 1.

ATELIER VOITA-BURNES:

NO AWARD: 1.

YALE UNIVERSITY:

OPTION II

FIRST MENTION: E. P. Foster, Jr.

NO AWARD: 14.

HORS CONCOURS: J. W. Waterbury.

UNAFFILIATED:

KANSAS CITY, MISSOURI:

NO AWARD: 2.

HORS CONCOURS: H. E. Johnson.

LANCASTER, PENNSYLVANIA:

NO AWARD: 1.

NEW YORK, CITY AND VICINITY:
 HALF MENTION: A. F. Kleiner.
 NO AWARD: 4.

PATERSON, NEW JERSEY:
 NO AWARD: 1.

PHILADELPHIA, PA:
 NO AWARD: 1.

PORTLAND, MAINE:
 NO AWARD: 1.

RIDGEFIELD, NEW JERSEY:
 NO AWARD: 1.

ROCKFORD, ILL.:
 NO AWARD: 1.

SIOUX CITY, IOWA:
 NO AWARD: 2.

DEPARTMENT OF ARCHITECTURE

Judgment of December 26, 1933

CLASS "A" II ESQUISSE-ESQUISSE

"AN ELEVATOR BETWEEN TWO STREETS"

In a newly developed residential section of an American city it is necessary to take pedestrians from one street level to the next because of the hillside topography.

Two streets are parallel to each other. Street "A" is at the top of a rock bluff 100 feet above street "B" at the bottom. A free standing elevator shaft containing two eight foot square cars extends vertically from the sidewalk level of street "B" and is connected at the top landing with the sidewalk of street "A" by a twenty-five foot bridge. A machine room amply large for the elevator machinery is at the base.

At both landings will be a sheltered vestibule to accommodate passengers on entering or leaving the cars. Control is to be maintained by turnstiles and there will be an attendant in charge at both landings to make change and keep guard.

As the top landing affords an excellent view of the city below, a balcony should be provided surrounding the shaft.

The design of the shaft may be enclosed with masonry or the steel left exposed.

JURY OF AWARD: Charles Butler, Ethan Allen Dennison, A. Musgrave Hyde, John C. B. Moore, Carl L. Otto, Robert I. Powell,—Representatives: John E. Miller, University of Notre Dame.

NUMBER OF DRAWINGS SUBMITTED: 247.

AWARDS

GEORGIA SCHOOL OF TECHNOLOGY:
 HALF MENTION: J. E. Hoster.

ARCHL. SKETCH CLUB, CHICAGO, ATELIER NELSON:
 HALF MENTION: M. M. Orr.

PRINCETON UNIVERSITY:
 HALF MENTION: O. F. Larsen, Jr.

SAN FRANCISCO ARCHITECTURAL CLUB:
 HALF MENTION: H. D. Kensit.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:
 HALF MENTION: H. J. Kienzlen.

ATELIER RECTAGON OF BUFFALO:
 HALF MENTION: D. Fried.

UNIVERSITY OF ILLINOIS:
 HALF MENTION: A. Rigolo.

UNIVERSITY OF MINNESOTA:
 MENTION: J. Seppanen.

UNIVERSITY OF PENNSYLVANIA:
 MENTION: R. S. Albrecht.
 HALF MENTION: P. S. Kelly, J. E. Spagnuolo.

DEPARTMENT OF SCULPTURE

Judgment of January 8th, 1934

PROGRAM IV

"A VASE FOR A PENTHOUSE ROOF OR A TERRACE"

This vase is to be made in Terra Cotta, is not to exceed three feet in any dimension and is to rest directly on the roof or terrace level. It should be designed with more detail in form, color or ornament than a vase designed for a garden, on account of its setting amongst furniture, rugs, lamps, awnings, low terrace walls, etc.

The vase is to hold small cedar, bay or pine trees, or preferably flowering plants, with the possibility of planting vines in openings on the sides of the vase.

The solution is to be obtained either, by the use of form, color, or ornament, or a combination of them.

PRIZES

1st Prize	\$25.00
2nd Prize	15.00
3rd Prize	10.00

These prizes are offered by the Federal Seaboard Terra Cotta Corporation, 10 East 40th Street, New York City and will be awarded to designs that adequately solve the problem.

JURY OF AWARD: Salvatore F. Bilotti, Arthur F. Brinckerhoff, Gaetano Cecere, John De Cesare, Robert G. Eberhard, Paul Fjelde, Philip L. Goodwin, Peter C. Olsen, Ernest Peixotto, Michael Rapuano, Leon V. Solon, William Van Alen.

NUMBER OF SKETCHES SUBMITTED: 52.

AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION PLACED: A. Wein (First Prize), A. Zic (Second Prize), F. De Lorenzo.

MENTION: J. Oberwager, S. Cartaino, J. Amore, M. Hebald, J. Coppolino, A. Giordano, T. Saviano.

NO AWARD: 21.

COOPER UNION:

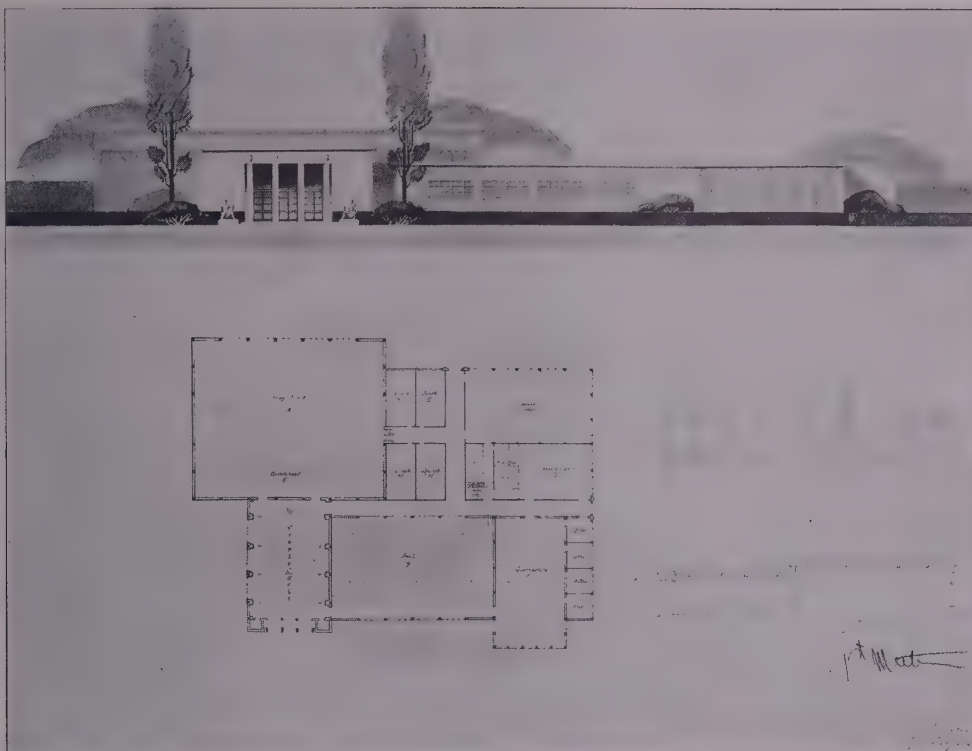
FIRST MENTION PLACED: J. Lonzar (Third Prize).
 MENTION: E. M. Smith.

NO AWARD: 6.

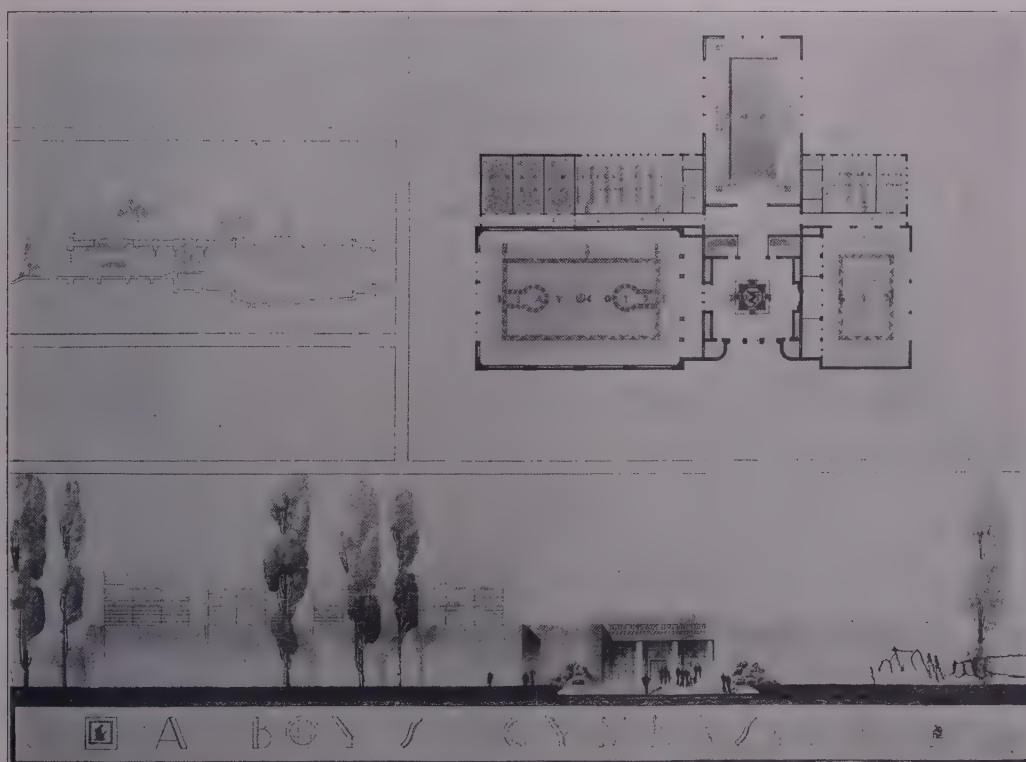
YALE UNIVERSITY:

FIRST MENTION PLACED: S. F. Milici.
 FIRST MENTION: K. A. Gibson.

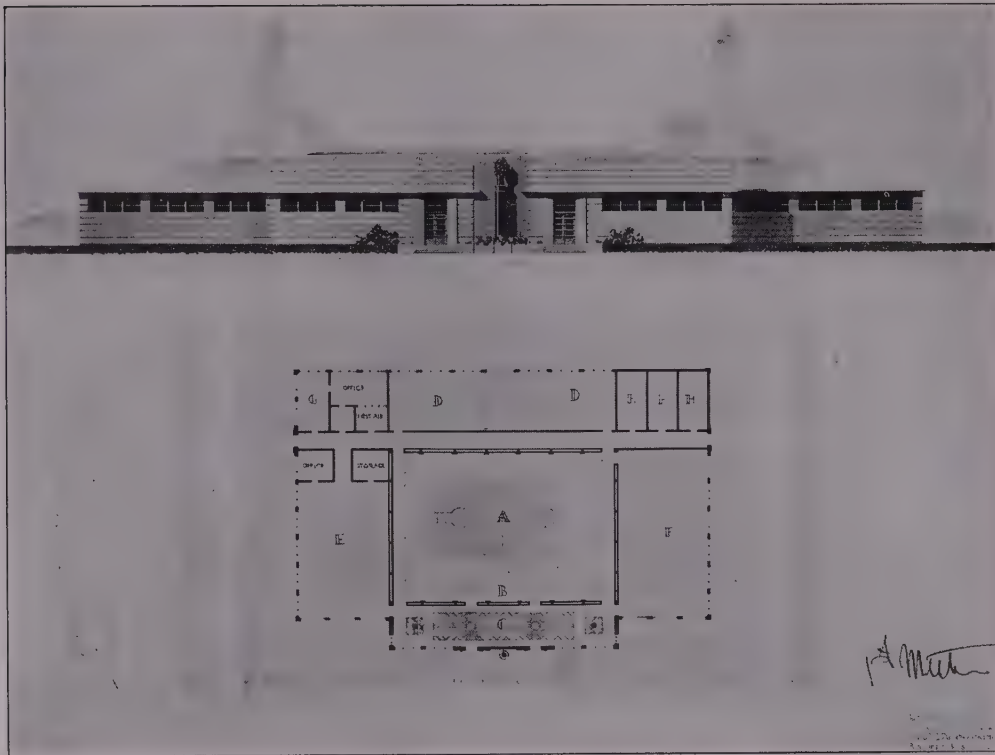
MENTION: E. C. Walther, E. Barnes.
 NO AWARD: 9.



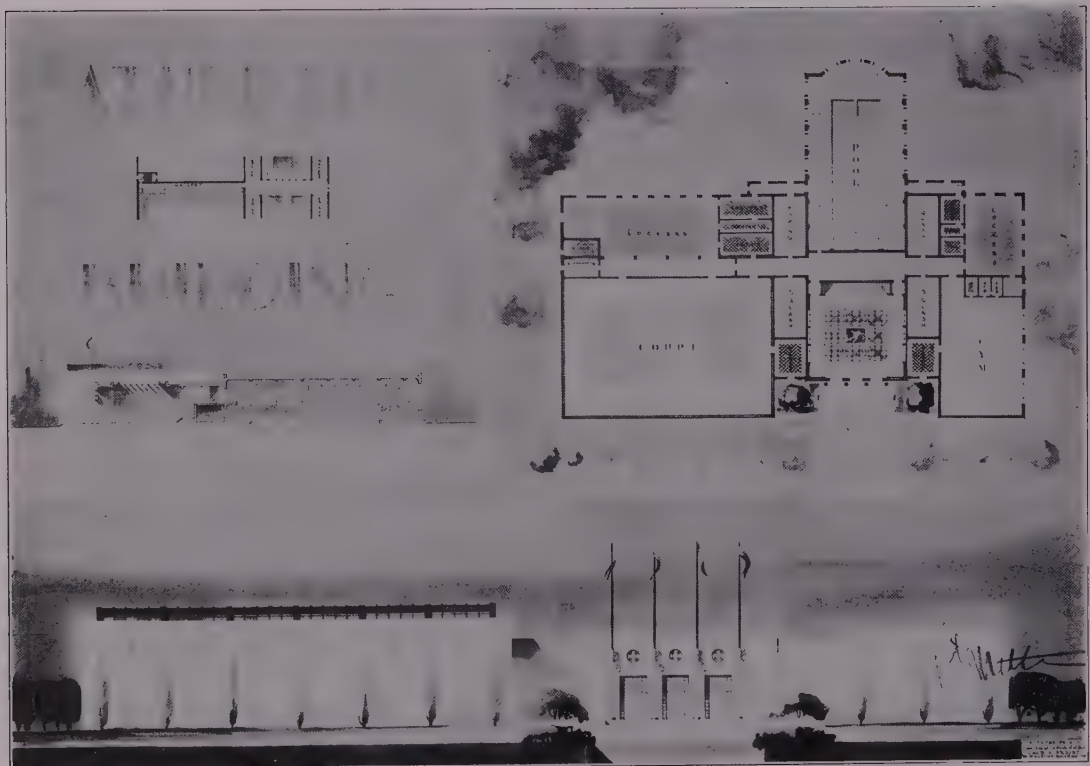
First Mention—L. C. Brierly, Carnegie Institute of Technology



First Mention—S. R. Anshen, University of Pennsylvania
 CLASS "B" II PROJCT—"AN ATHLETIC BUILDING FOR A BOYS' SCHOOL"



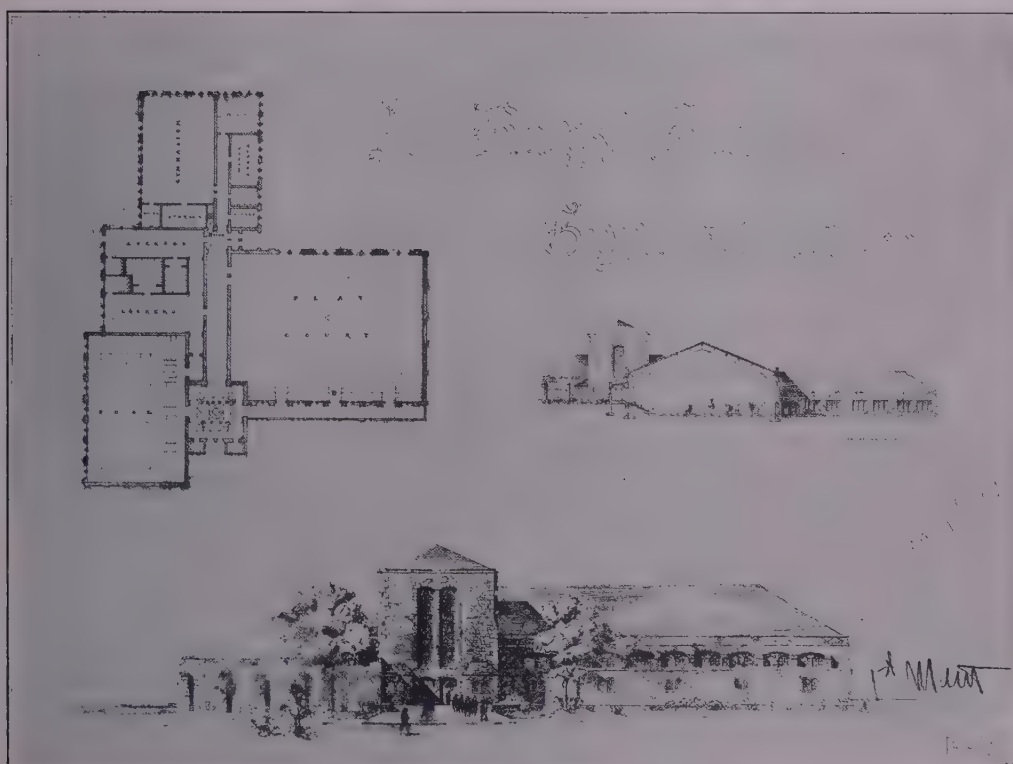
First Mention—K. S. Helmstaedter, Carnegie Institute of Technology



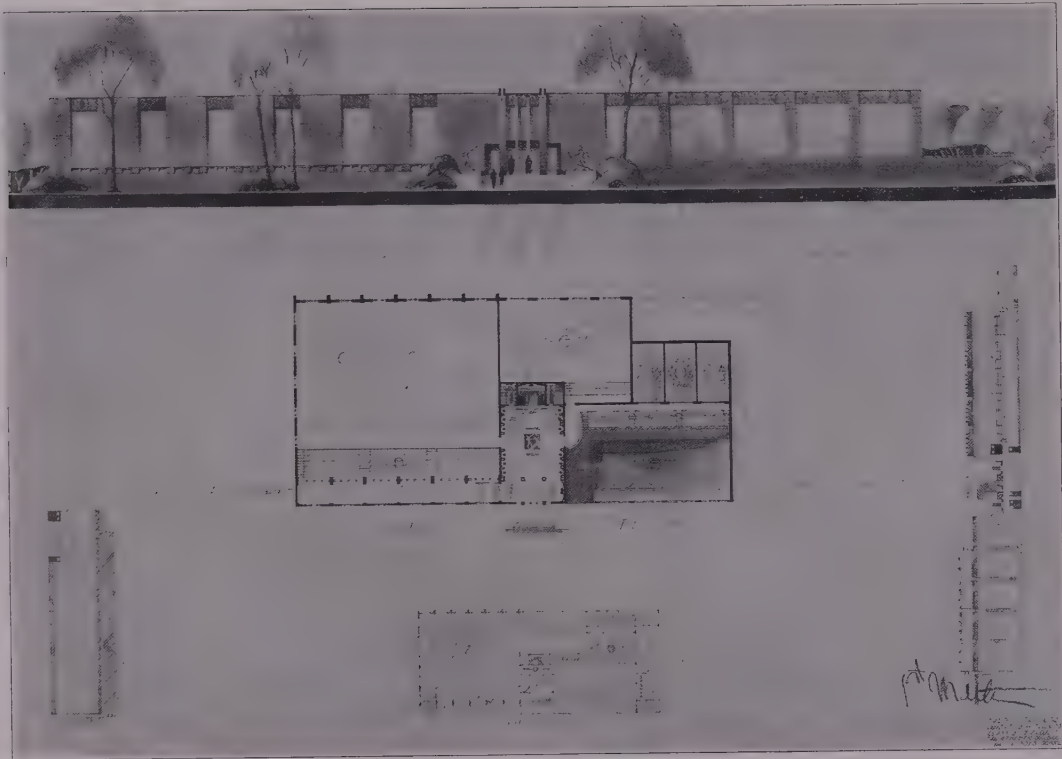
First Mention—J. T. Guy, Cleveland School of Architecture, W. R. U.
 CLASS "B" II PROJCT—"AN ATHLETIC BUILDING FOR A BOYS' SCHOOL"



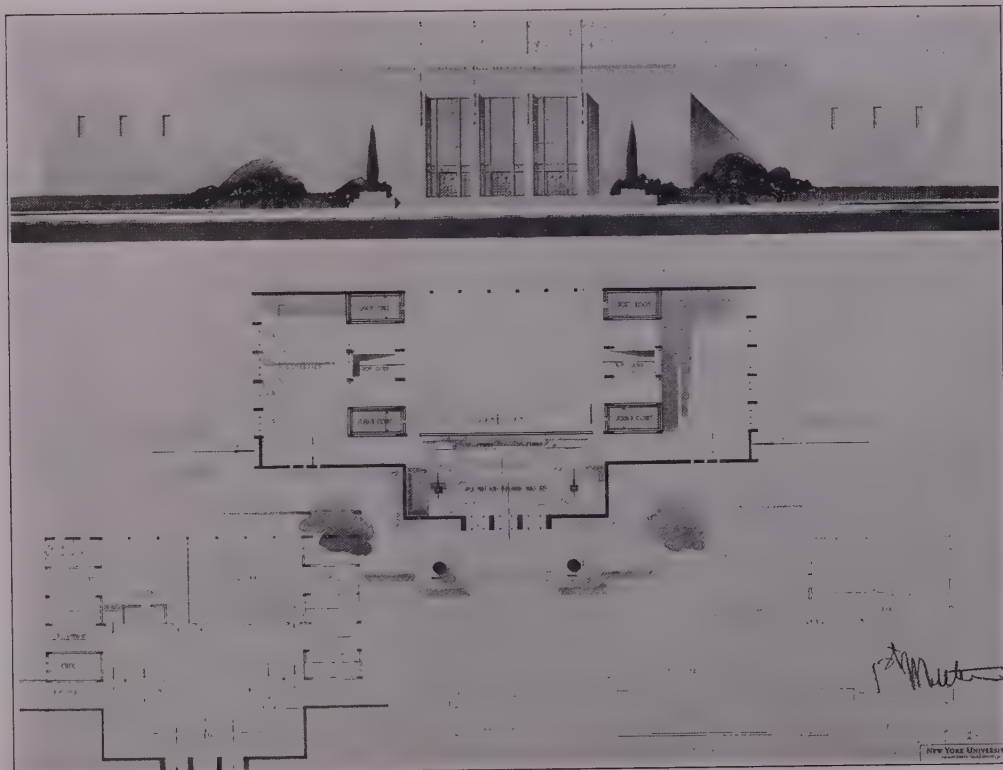
First Mention—H. C. Hill, University of Pennsylvania



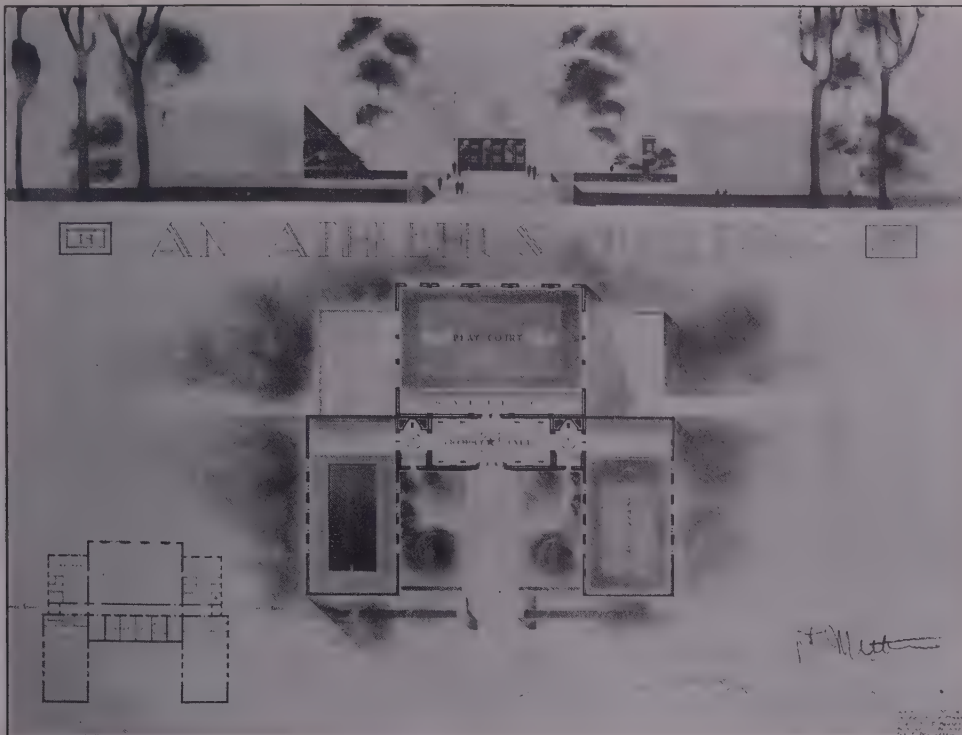
First Mention—E. P. Foster, Jr., Yale University
 CLASS "B" II PROJECT—"AN ATHLETIC BUILDING FOR A BOYS' SCHOOL"



First Mention—F. V. Traynor, University of Illinois



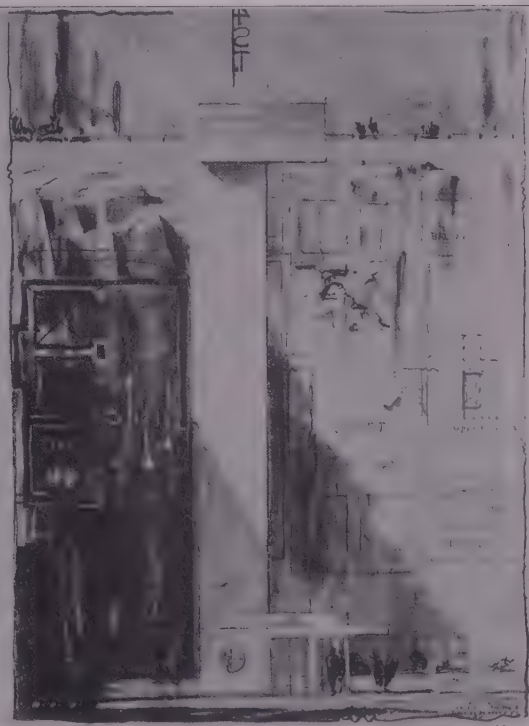
First Mention—M. J. Skloot, New York University
 CLASS "B" II PROJET—"AN ATHLETIC BUILDING FOR A BOYS' SCHOOL"



First Mention—F. E. Dubel, University of Pennsylvania
CLASS "B" II PROJET—"AN ATHLETIC BUILDING FOR A BOYS' SCHOOL"



Mention—J. Seppanen, University of Minnesota



Mention—R. S. Albrecht, University of Pennsylvania

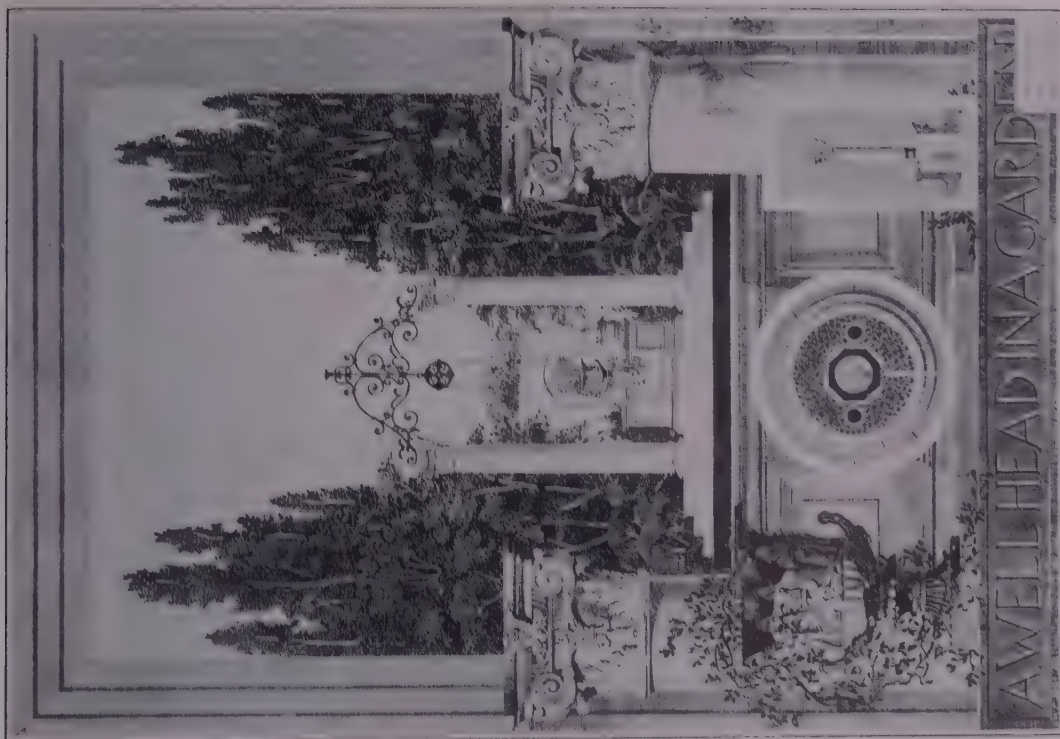
CLASS "A" II ESQUISSE-ESQUISSE—"AN ELEVATOR BETWEEN TWO STREETS"



First Mention Placed—M. J. Lill, Weehawken, N. J.

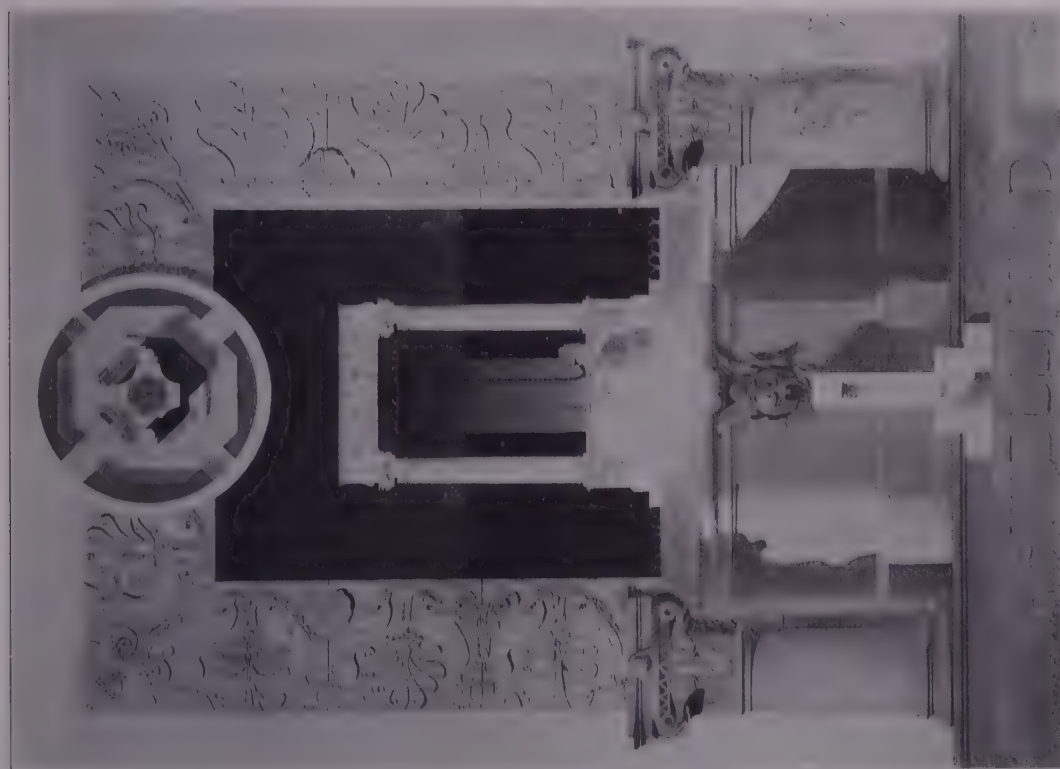


First Mention Placed—H. C. Litwack, New York University
SECOND ANALYTIQUE—"A WELLHEAD"

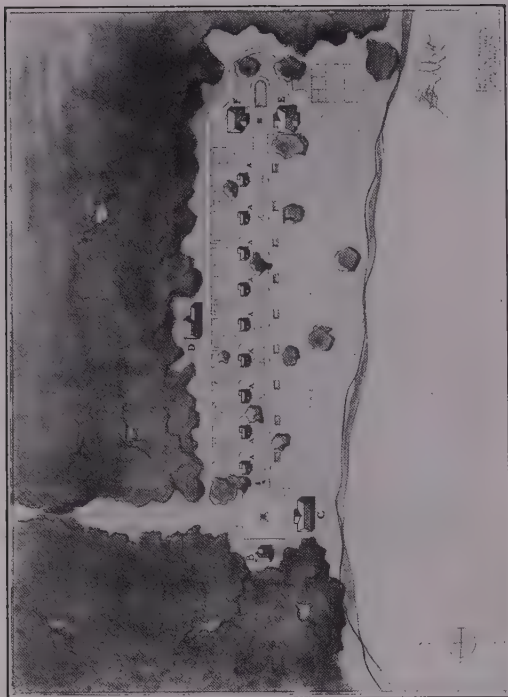


First Mention. Placed—R. H. Lich. Atelier Lich

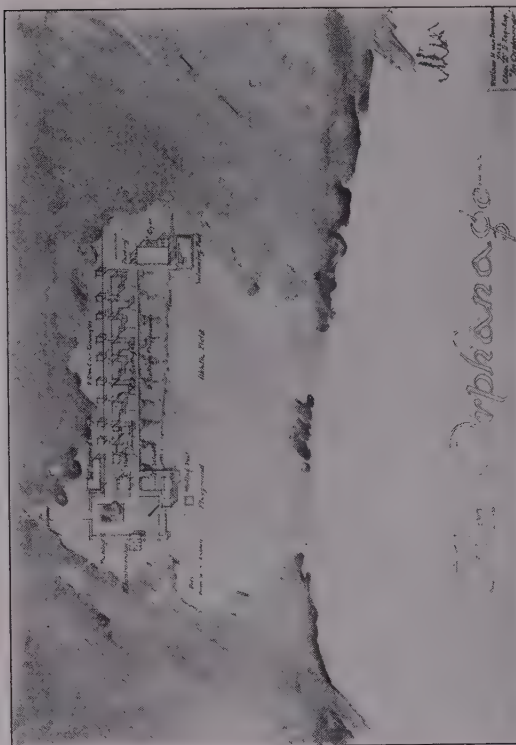
SECOND ANALYTIC—“A WELL HEAD”



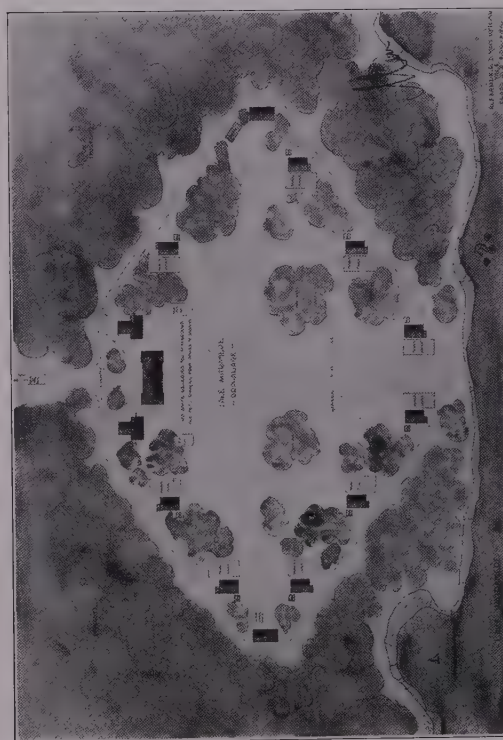
First Mention. Placed—J. K. Hoss. George H. Hoss & T. Lich. 1875



Mention—M. C. Branch, Jr., Princeton University

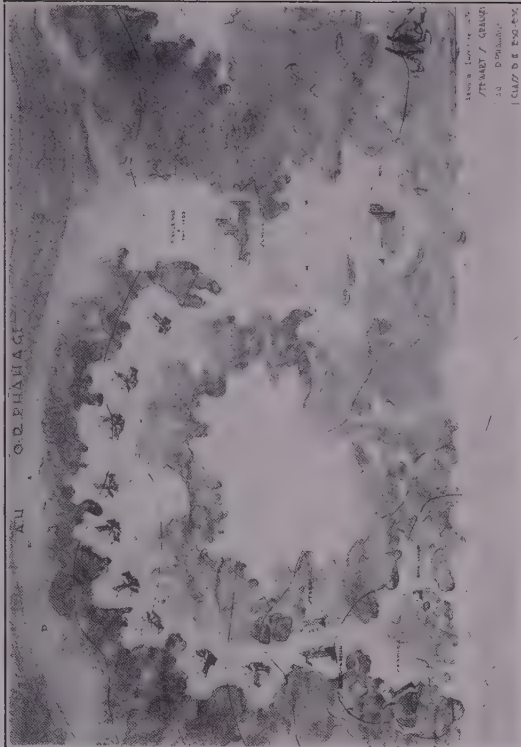
Mention—W. H. Van Benschoten, Yale University
CLASS "B" II: ESQUISSE-ESQUISSE—"AN ORPHANAGE"

Mention—A. D. Mackintosh, Yale University

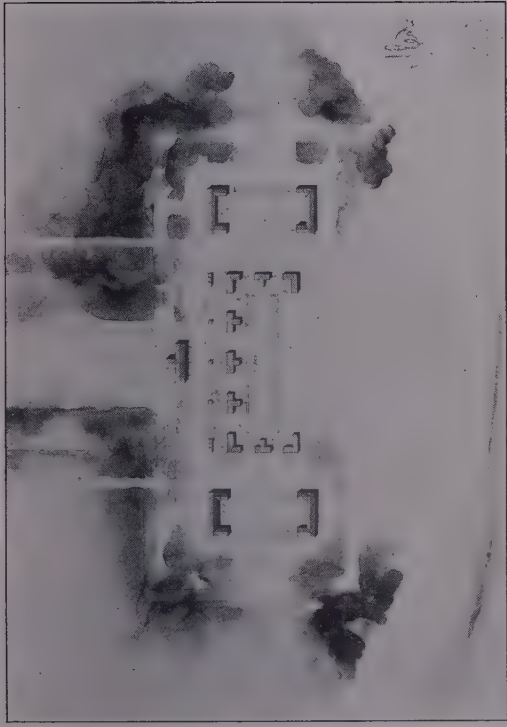
Mention—G. H. Kanady, Oklahoma Agricultural and Mechanical College
CLASS "B" II: ESQUISSE-ESQUISSE—"AN ORPHANAGE"



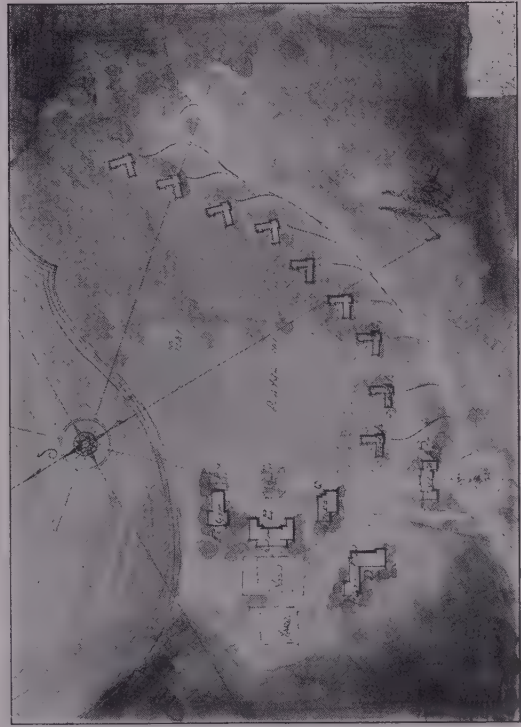
Mention—H. L. Kohlman, University of Notre Dame



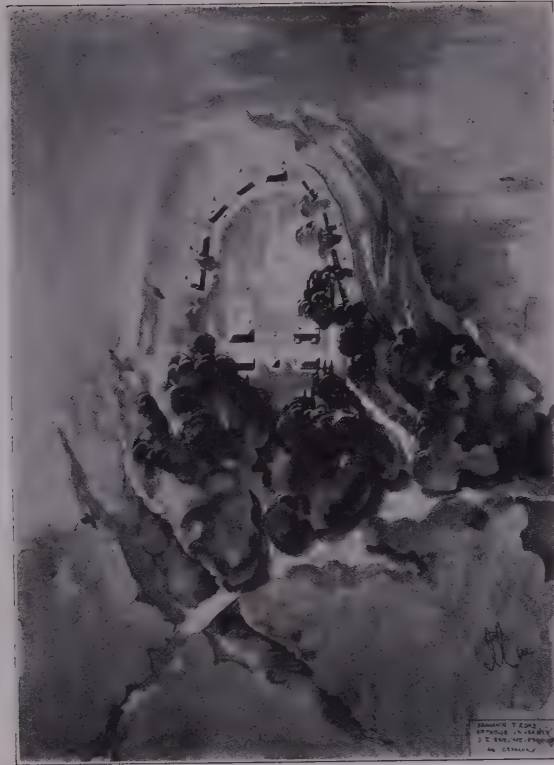
Mention—S. S. Granger, Armour Institute of Technology
CLASS "B" II ESQUISSE-ESQUISSE—"AN ORPHANAGE"



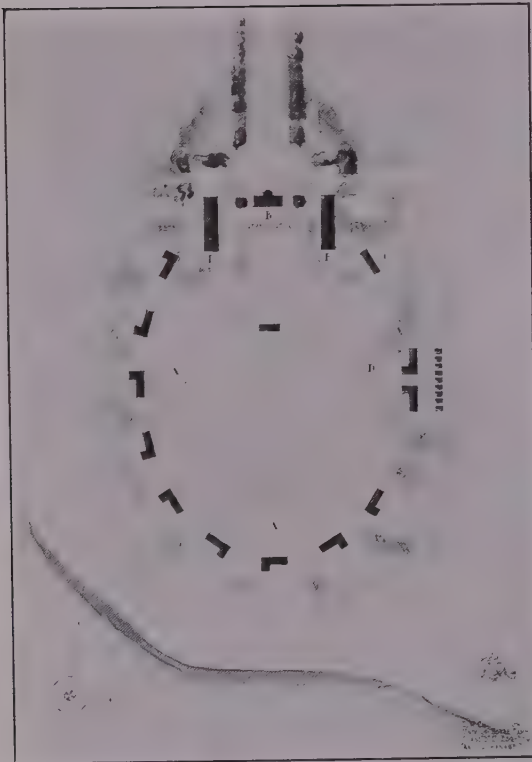
Mention—G. T. Rank, University of Notre Dame



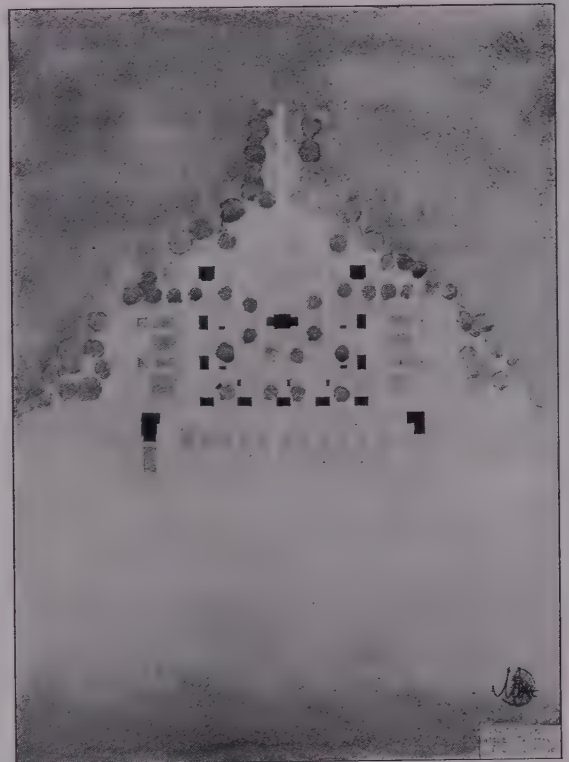
Mention—H. Flyer, Armour Institute of Technology
CLASS "B" II ESQUISSE-ESQUISSE—"AN ORPHANAGE"



Mention—B. T. Rome, Catholic University of America

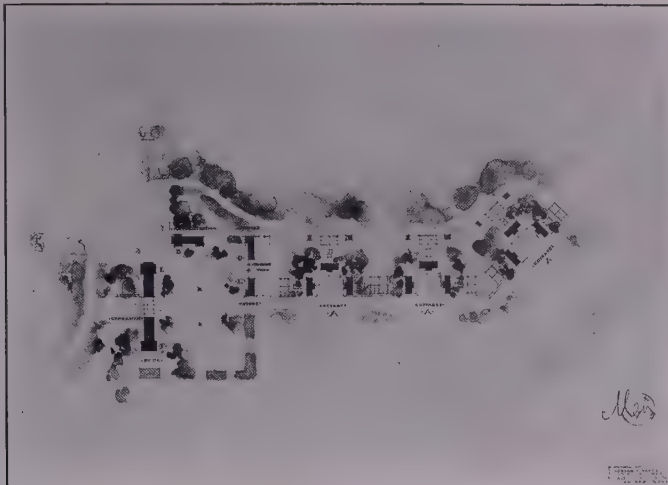


Mention—R. M. Christensen, University of Notre Dame



Mention—I. E. Horsey, Atelier Thirteen

CLASS "B" II ESQUISSE-ESQUISSE—"AN ORPHANAGE"

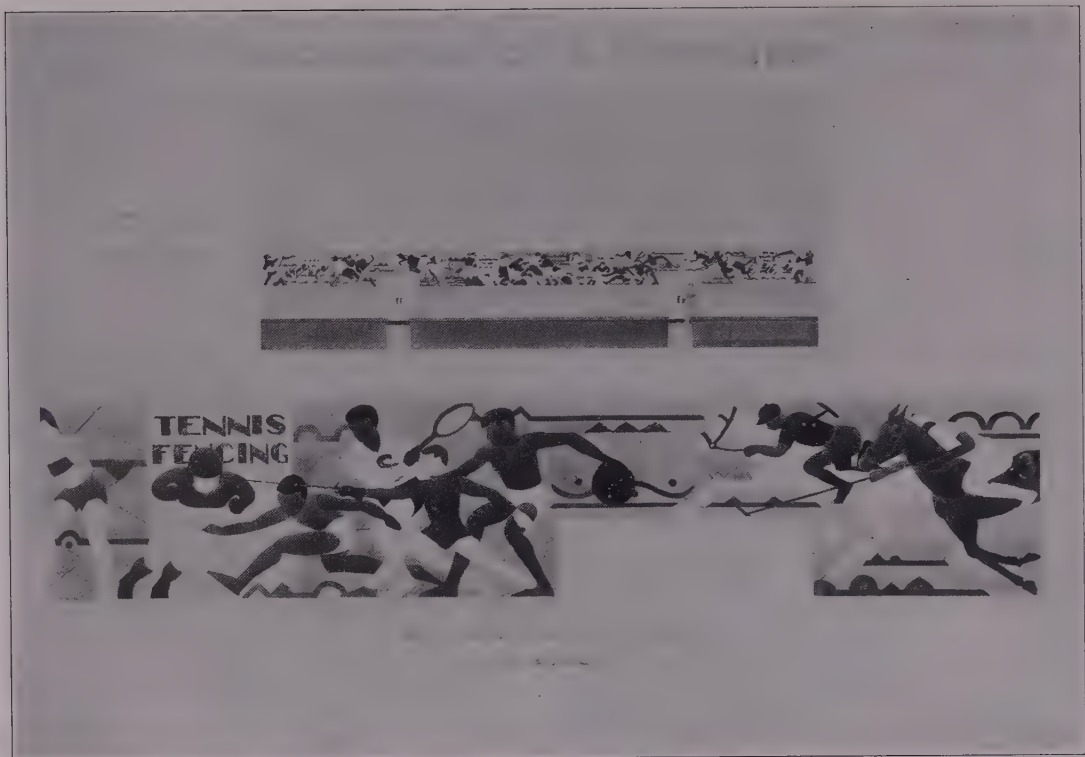


Mention—A. J. Wackerman, University of Notre Dame

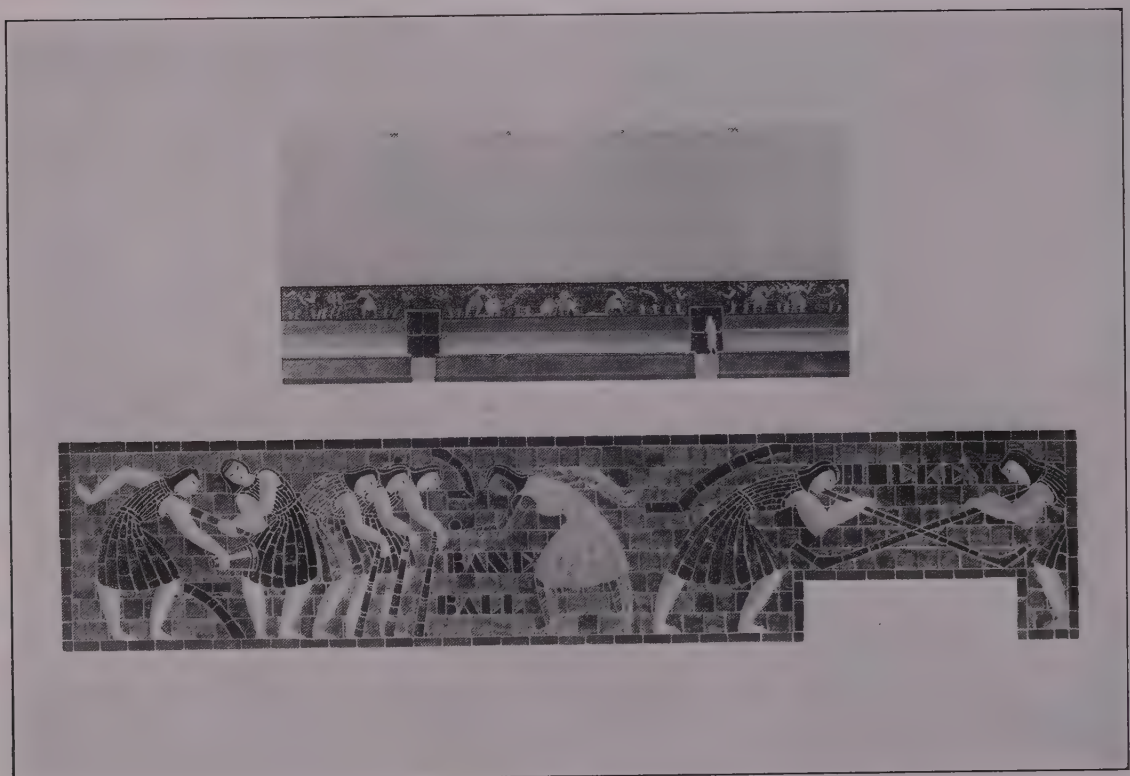


Mention—C. Sanfilippo, New York University

Mention—A. W. Kellogg, University of Notre Dame
CLASS "B" II ESQUISSE-ESQUISSE—"AN ORPHANAGE"

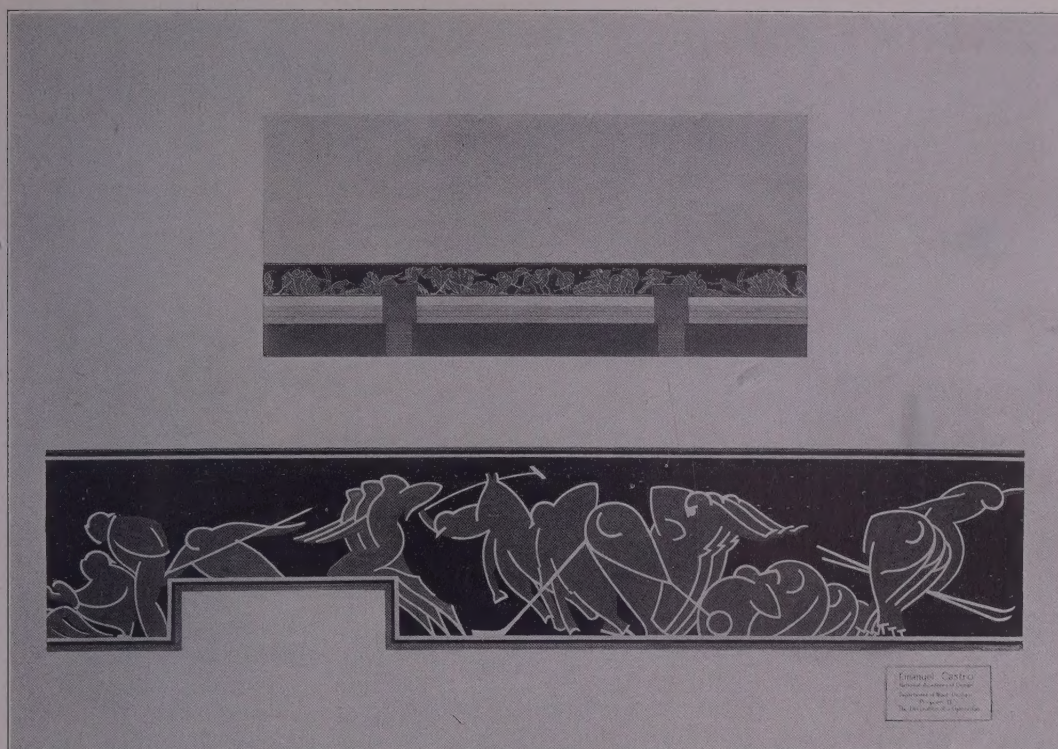


First Medal—M. F. Simon, John Herron Art Institute

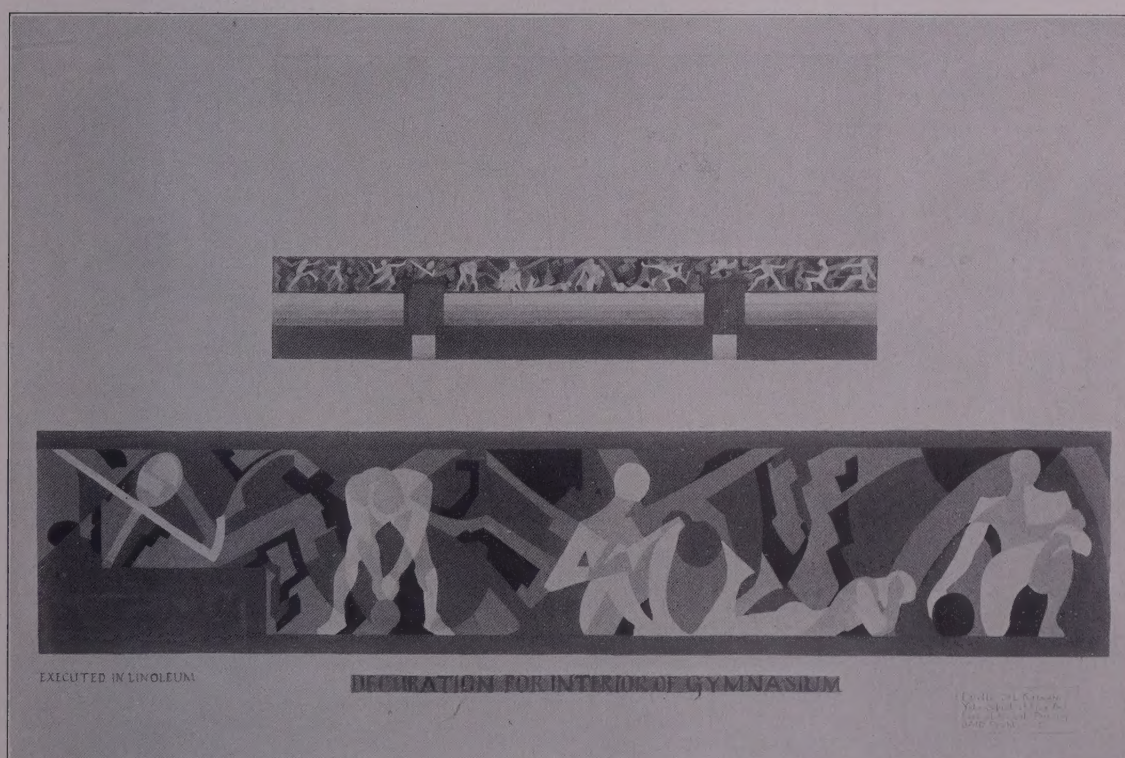


First Medal—V. V. Anderson, John Herron Art Institute

DEPARTMENT OF MURAL DECORATION, PROGRAM II—"THE DECORATION OF A GYMNASIUM"



Second Medal—E. Castro, National Academy of Design

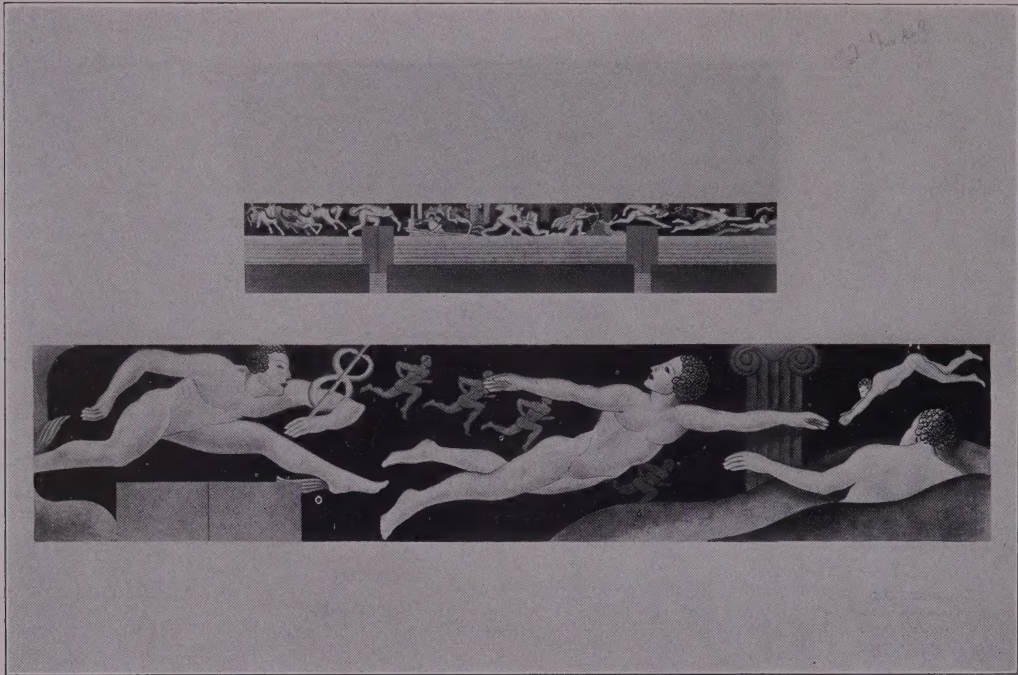


EXECUTED IN LINOLEUM

DECORATION FOR INTERIOR OF GYMNASIUM

Enlarged Keenan
National Academy of Design
Department of Mural Decoration
Program II, The Decoration of a Gymnasium

Second Medal—E. St. L. Keenan, Yale University
DEPARTMENT OF MURAL DECORATION, PROGRAM II—"THE DECORATION OF A GYMNASIUM"



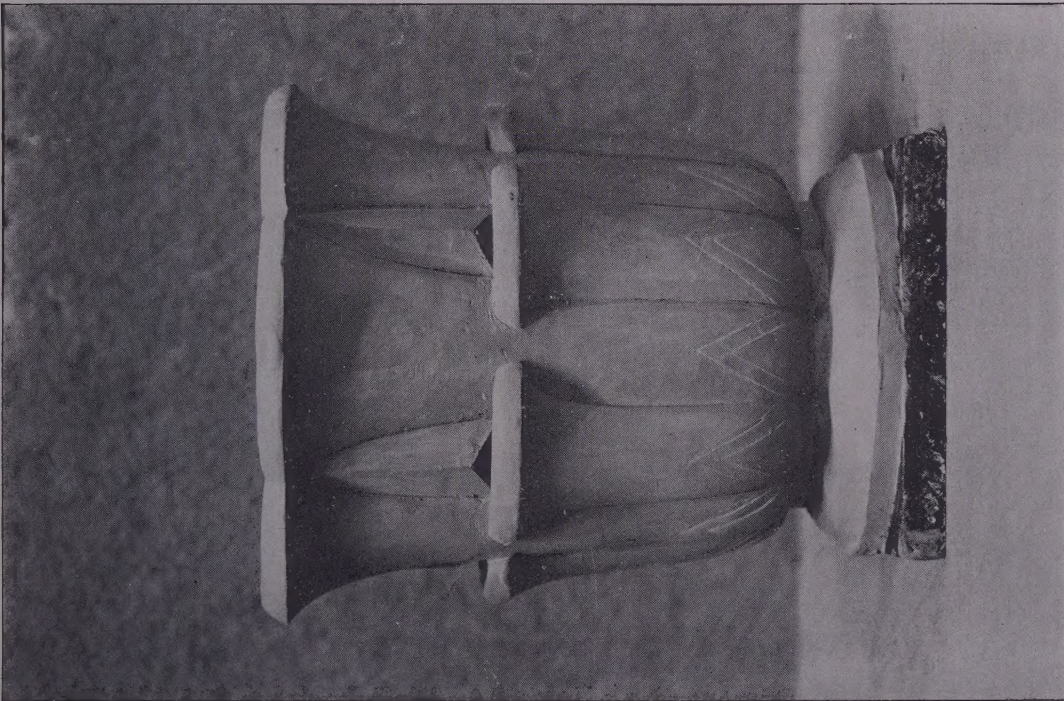
Second Medal—C. C. Dean, Beaux-Arts Atelier

DEPARTMENT OF MURAL DECORATION, PROGRAM II—"THE DECORATION OF A GYMNASIUM"

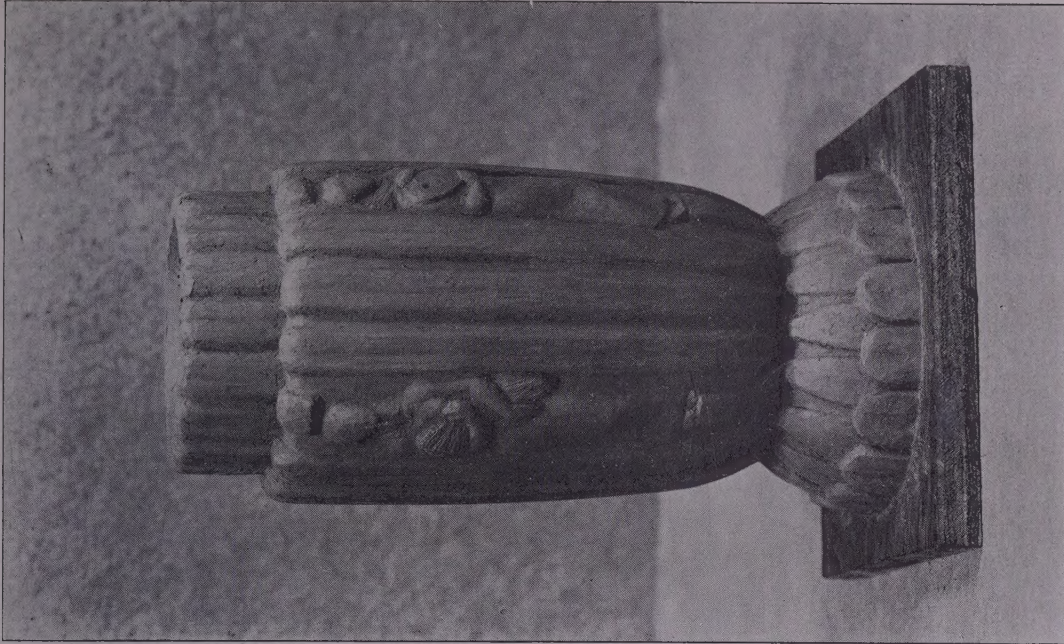


First Mention Placed, First Prize—A Wein, Beaux-Arts Institute of Design

DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM IV—"A VASE FOR A PENTHOUSE ROOF OR A TERRACE"



First Mention Placed, Second Prize—A. Zic, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM IV—"A VASE FOR A PENTHOUSE ROOF OR A TERRACE"



First Mention Placed, Third Prize—J. Lonzar, Cooper Union
DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM IV—"A VASE FOR A PENTHOUSE ROOF OR A TERRACE"



First Mention Placed—F. de Lorenzo, Beaux-Arts Institute of Design



First Mention Placed—S. F. Milici, Yale University

DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM IV—"A VASE FOR A PENTHOUSE ROOF OR A TERRACE"